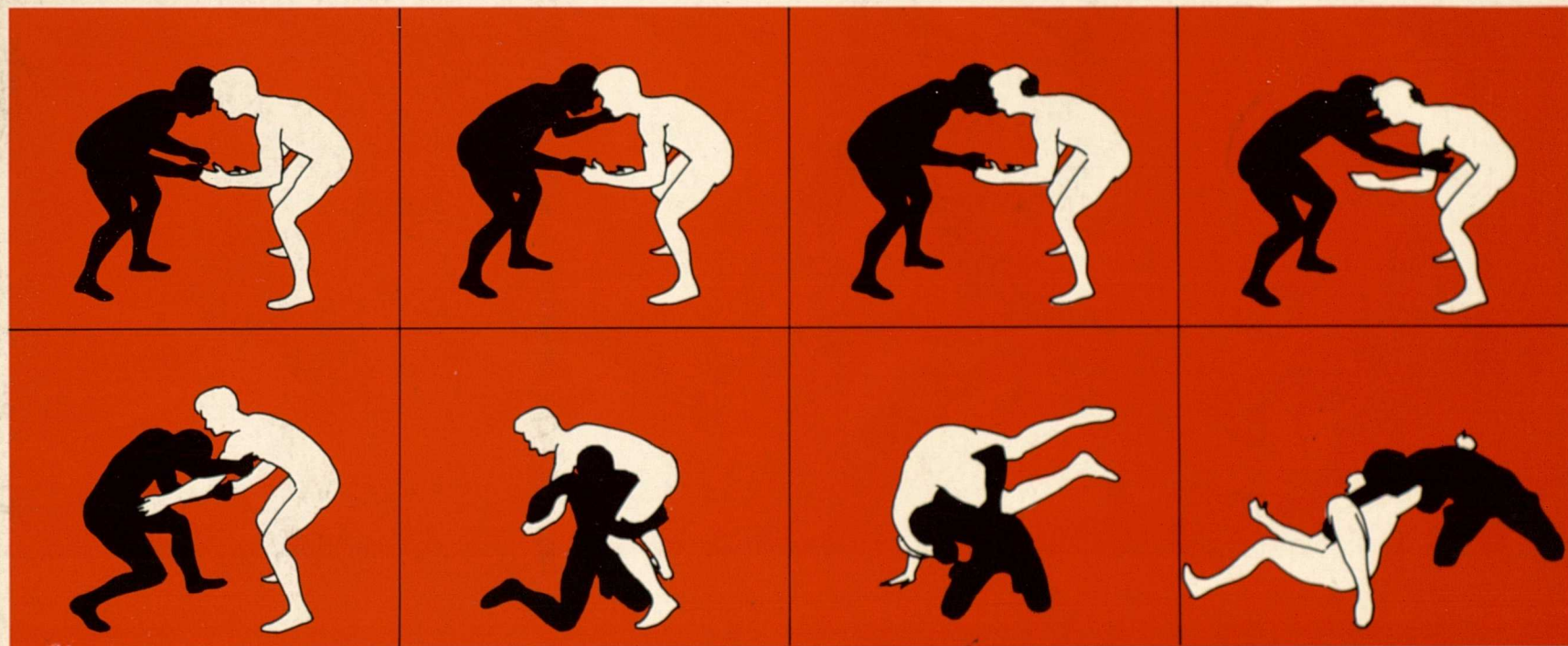


Wrestling

THE MAKING OF A CHAMPION

The Takedown

Bob Douglas



WRESTLING— The Making of a Champion: The Takedown

WRESTLING— The Making of a Champion: The Takedown



WRESTLING-

To - President Reagan
a leader among leaders
highest regards -

Bobby Douglas

1979 - 26th 8

THE MAKING OF A CHAMPION: THE TAKEDOWN

by BOB DOUGLAS

Six Times a National Champion
Captain U.S. Olympic Team 1968

Cornell University Press | Ithaca and London

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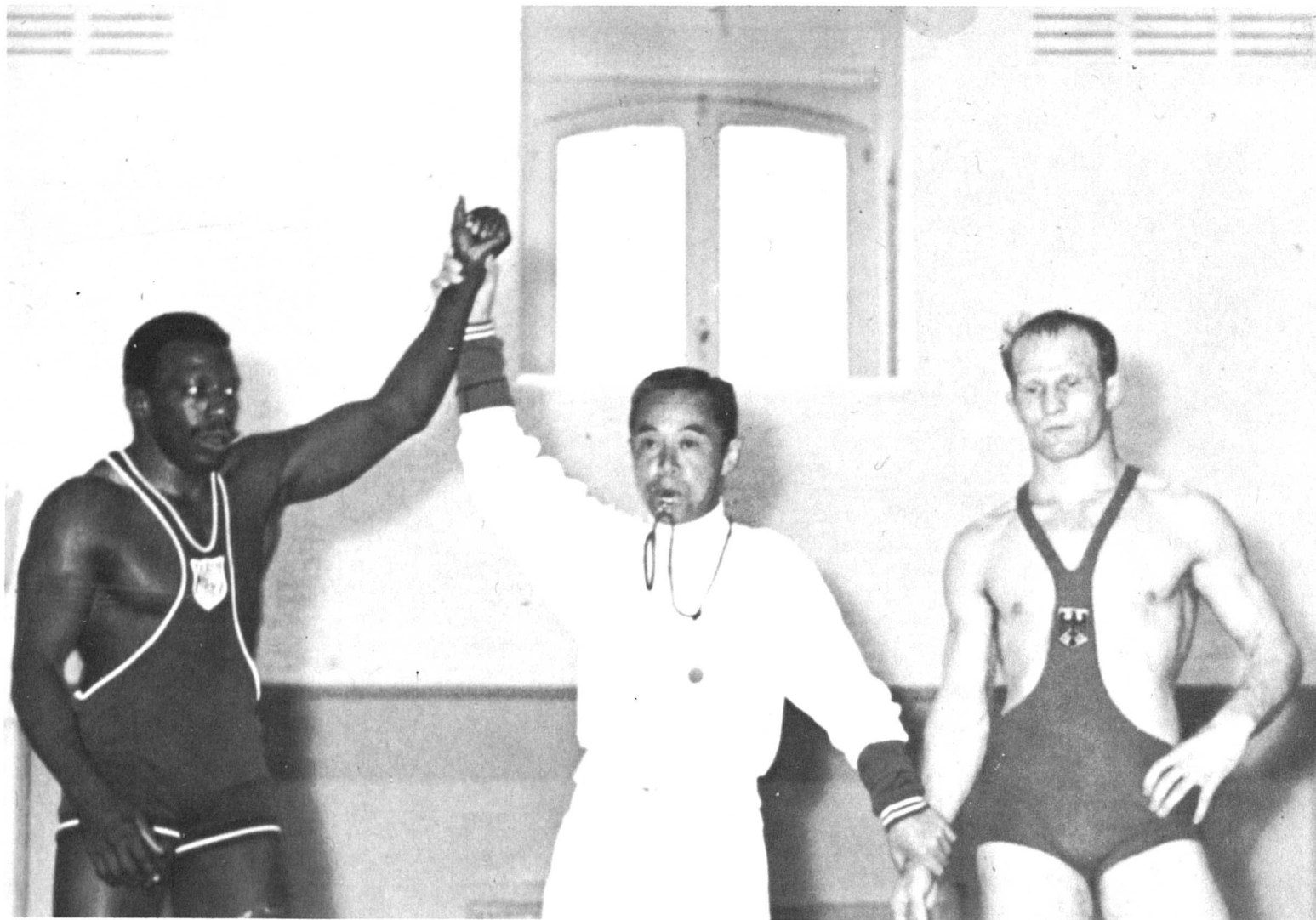
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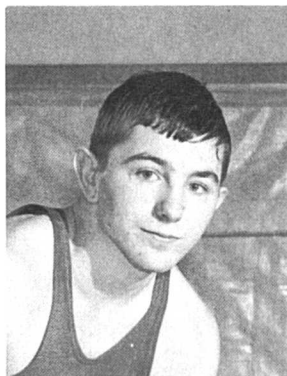
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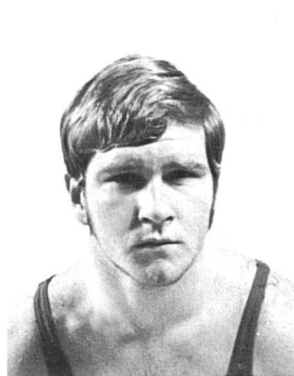
BOB DOUGLAS

World Championships, Argentina, 1969



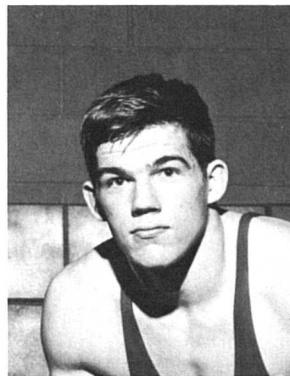
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U.S. Wrestling Federation,
Pan American, World,
Silver Medal Olympics '68,
Silver Medal Olympics '72



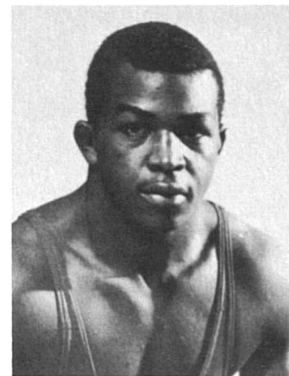
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Gold Medal Olympics '72



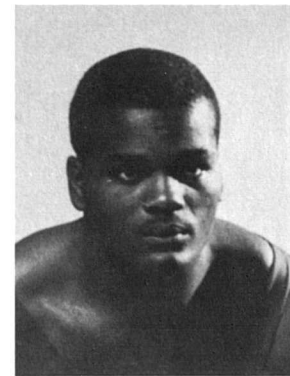
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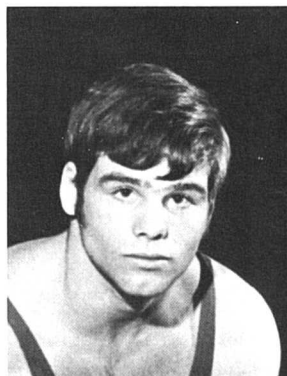
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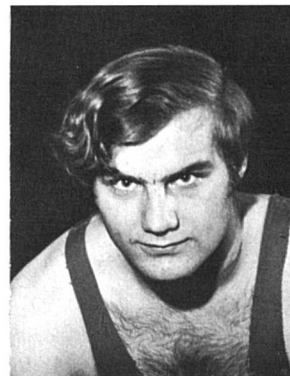
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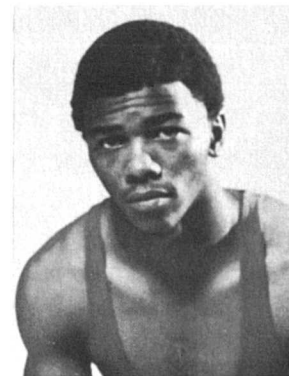
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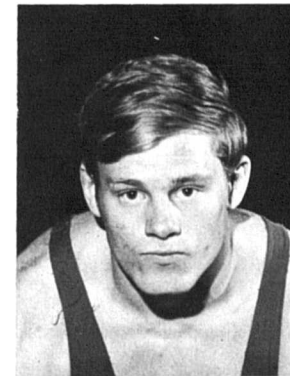
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State—Kansas



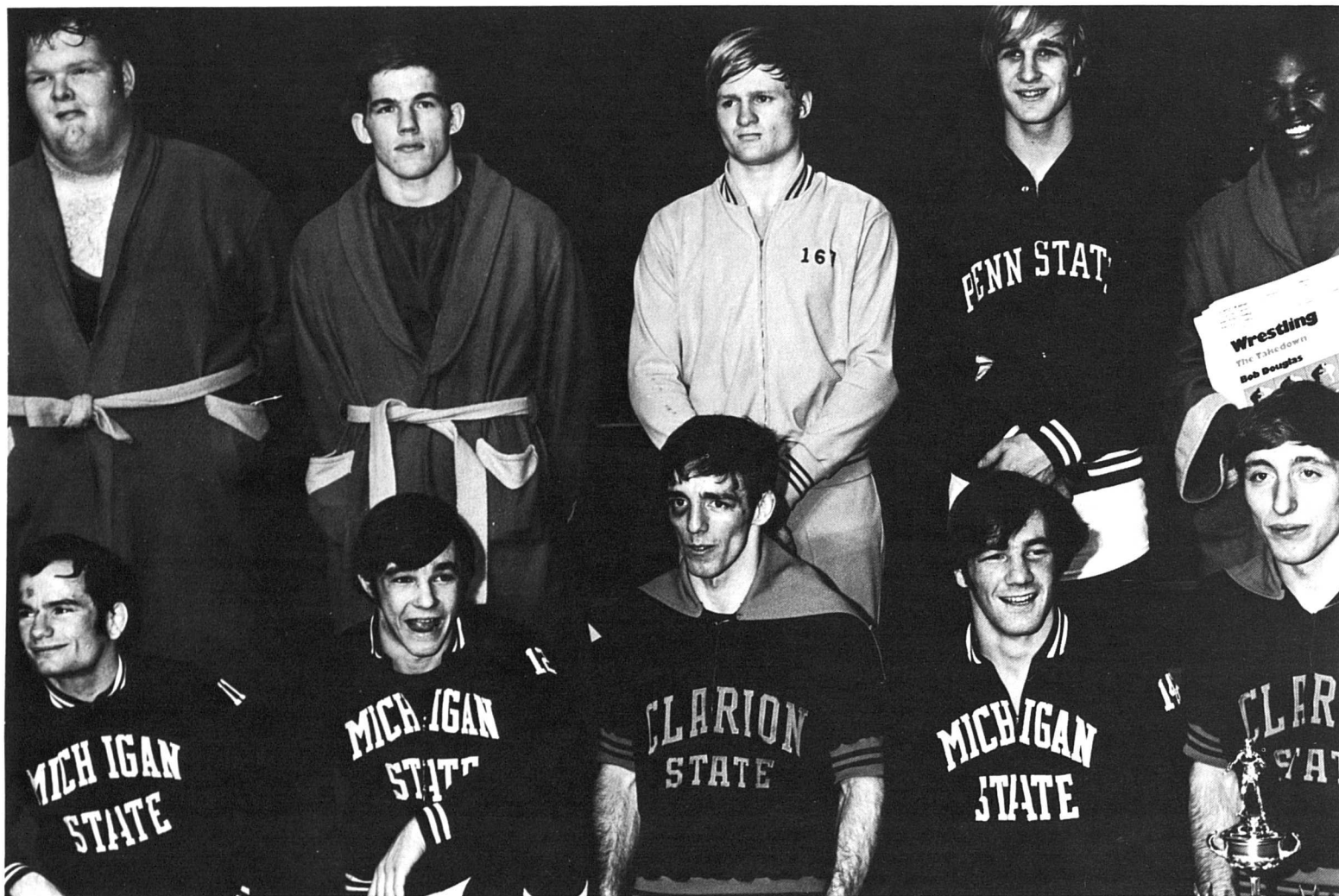
PHIL PARKER

State—Illinois,
Great Plains, Big-8



KEITH ABENS

State—Iowa



The ten NCAA champions for 1972. Left to right, first row: Greg Johnson (118 lb.), Michigan State; Pat Milkovich (126), Michigan State; Garry Barton (134), Clarion State; Tom Milkovich (142), Michigan State; Wade Schalles (150), Clarion State; second row: Chris Taylor (hwt.), Iowa State; Ben Peterson (190), Iowa State; Bill Murdock (177), Washington; Randy Matter (167), Penn State; Carl Adams (158), Iowa State.

FOREWORD

It was clear to me from the start that Bob Douglas was going to be a great champion. His wrestling career began in high school, in Bridgeport, Ohio, where he was twice state champion.

I followed his progress and saw him win some spectacular matches. At West Liberty State College he was NAIA Champion and runner-up in the NCAA. At Oklahoma State he was Big-Eight Champion, State AAU Champion, National AAU Free-Style Champion, and National AAU Greco-Roman Champion.

Bob won distinction as a world class wrestler, also, in both the 138.5 and 149.5 weight divisions. In 1964, at Tokyo, he finished fourth in the Olympic Games. In 1967 he was runner-up in the World Championships. In 1968 he was Captain of the U.S. Olympic Team at Mexico City, although an injury kept him out of the competition. In 1970 he was awarded a bronze medal in the World Championships.

Bob helped coach wrestling at Oklahoma State, his alma mater, as assistant to Myron Roderick, before coming here in 1969 to help me with the Iowa State Cyclones. That year we had a National Championship team. Besides his coaching duties, Bob was completing his graduate work here in education administration.

Bob is a great wrestler and he is also tops as a coach. Above all, certain traits of character especially make him a good example for young men interested in wrestling—the will to work hard, the desire to excel, integrity, intelligence, and imagination.

I know he has worked hard on this book. I am confident that it will become a classic.

HAROLD J. NICHOLS
Head Wrestling Coach
Iowa State University

September 1971

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PREFACE

Dealing with takedowns is the first step in becoming a champion. If success is to follow, there must be a basic philosophy of attack behind the teaching of takedown technique. My philosophy is the same as the one that made Oklahoma State the master of wrestling in this country.

First, a takedown man must have motion, the ability to move his feet; second, the ability to step into his opponent; third, the ability to get past the opponent's defense. These three items cannot work as separate units but must be coordinated in order to insure success. This book explains all three. For novice and expert alike, it offers all the elements necessary for a full knowledge of takedowns. The end result is sure success.

Thanks to my mother, Belove Davis,
my father, Eddie Douglas,
and my grandmother, Maggie Davis,
who made me possible,

and to Fred, Angela, and Lovelle.

To Malcolm X and Dr. Martin Luther King,
who had a profound impact upon my life,
my gratitude,
and to all the brothers and sisters
in the struggle.

To George Kovalick and Myron Roderick,
and the other coaches whose skills and
knowledge are a part of this book,
my thanks.

To Dave Auble,
Fred Lett,
Bill Harlow,
Tadaaka Hatta,
Joe James,
Yjo Uetake (Obota),
my appreciation for helping me master
these techniques.

To the typists
and all those others whose names are not
mentioned, without whose help the book

would not have been possible,
again thanks.

To Professor Alvin Bernstein,
grateful recognition of sound advice and
many improvements.

A special thank-you to Cornell University Press
and its staff for having confidence and courage
in undertaking this book.

To the champions who appear in the illustrations,
many heartfelt thanks.

To the fans who have helped me,
I hope that your rewards have been as great
as mine.

And to the men who dare to take up the chal-

lenge of wrestling, here is a discipline that
builds a man in mind, body, and spirit.

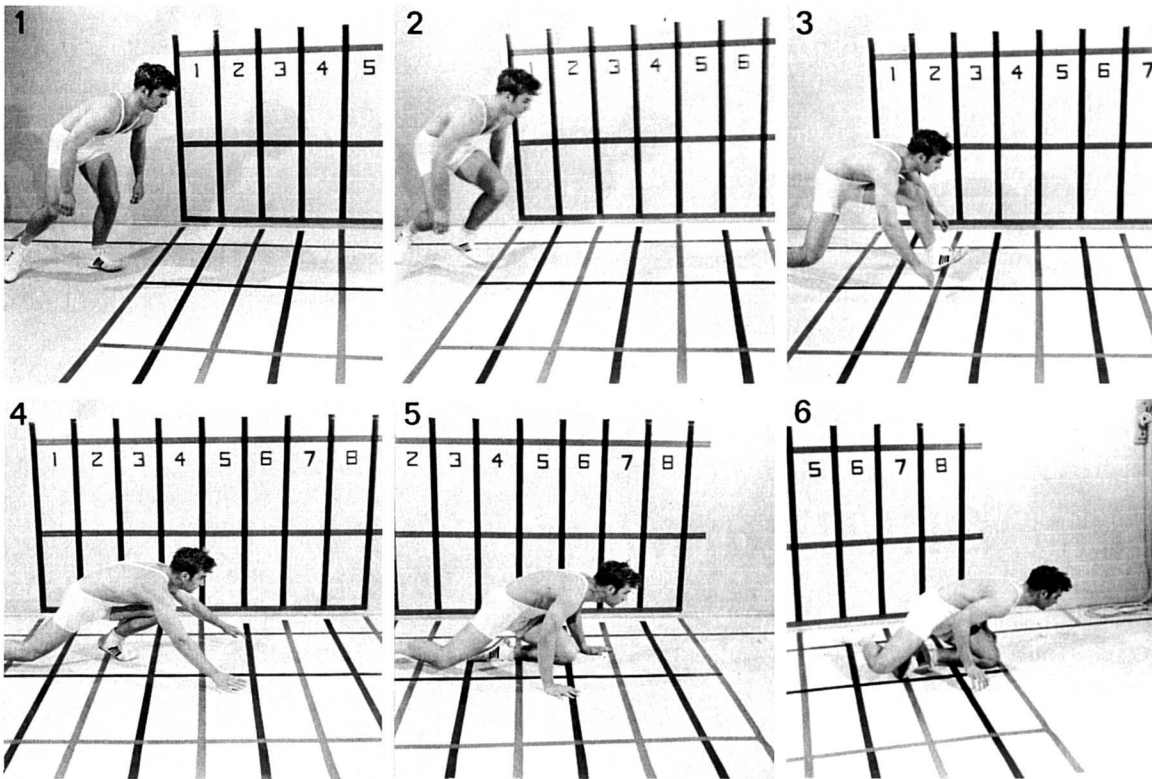
Ithaca, New York

B. D.

Rick Sanders lost his life in a car accident in
Yugoslavia shortly after winning the Silver Medal
at the 1972 Olympics. His death is a great loss to
the wrestling world and a great personal loss.
Those who knew the real Rick Sanders will agree
that his major contribution to life was living.
Ciao to a friend.

1973

B. D.



HOW TO USE THIS BOOK

The horizontal and vertical lines in the background of the illustrations form line charts for determining the distance covered in a given move. The rectangles of the grid measure 1 foot by 2½ feet. The two horizontal lines on the wall represent the head line and waistline; they show upward and downward motion. From the other lines on the charts you can gauge the forward and circular motion. The numbered sections on the grid assist in calculating the distance moved. In the sequence above, for example, you can judge the distance covered by the wrestler as

well as his accompanying vertical movements. From Figure 2 to Figure 3 the wrestler has moved forward 2 feet and lowered his head about 1 foot. From Figure 4 to Figure 5 the wrestler's body has advanced almost 3 feet and his head has dropped below the waistline. The total distance covered is 8 feet.

Throughout the book the wrestlers who illustrate the various positions are designated B (for Black) and W (for White).

Definitions of wrestling terms are on the pages designated by boldface numbers in the index.

WRESTLING— The Making of a Champion: The Takedown

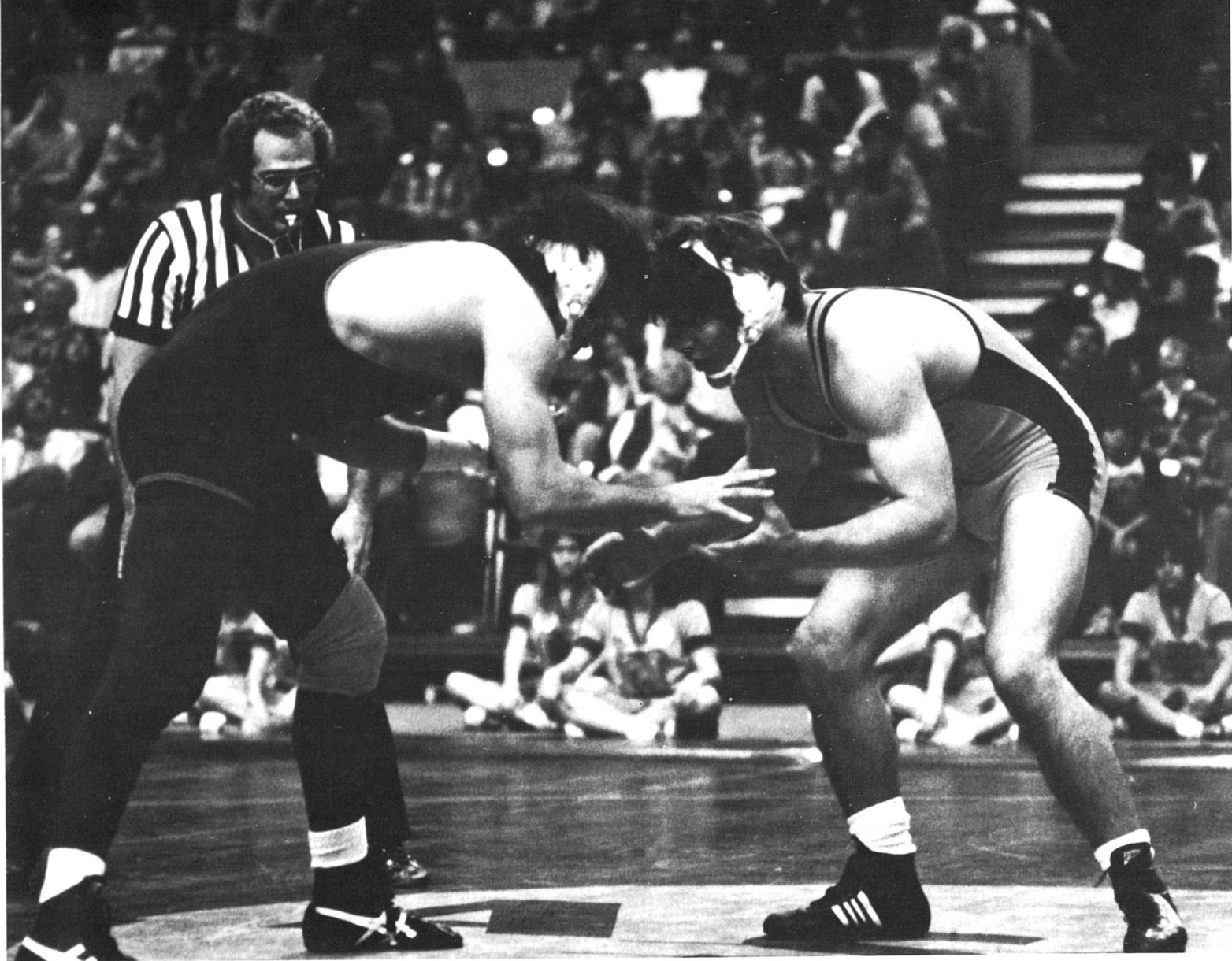
INTRODUCTION

Wrestling is a hand-to-hand contest between two opponents in which each attempts to control the other by placing him on his back, with both shoulders touching the mat for a given number of seconds. The techniques used in wrestling have been passed down from ancient times. This book deals with one specific technique—the takedown.

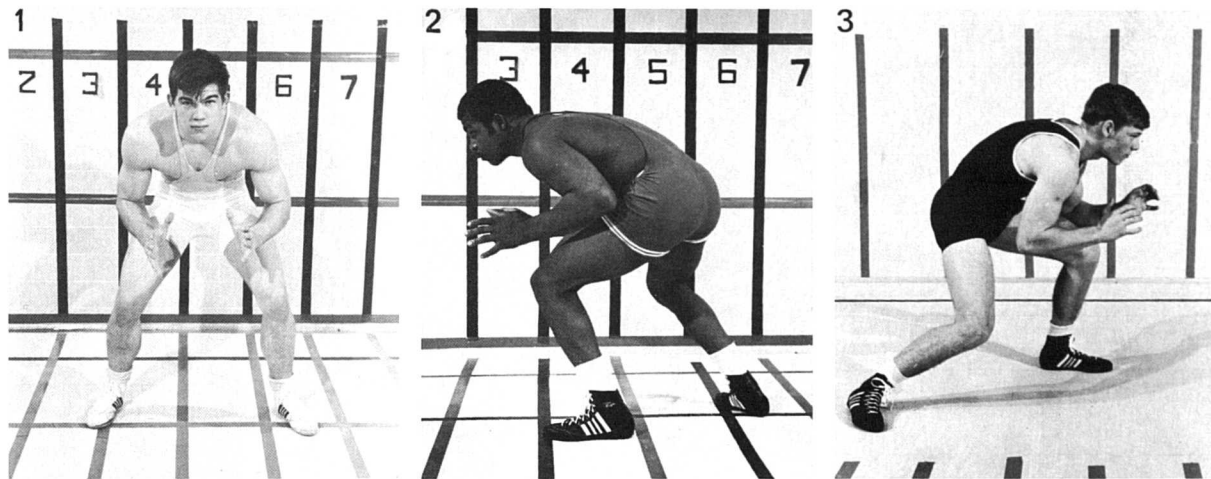
The wrestler with a superior knowledge of takedowns has a tremendous advantage. This volume demonstrates various takedowns and shows the rewards of knowing these techniques. In each section the reader will encounter certain basic principles common to all takedowns. Constant attention to these principles will allow even the beginning wrestler to analyze the most sophisticated takedowns into simple components.

The integral components of a successful takedown are the “penetration,” the “set-up,” and finally the “second move” (breakdown), which

is employed when your opponent has already countered your first move. Too little attention has been paid to both the set-up and the second move. Knowledge of one component is insufficient. A successful wrestler must have several set-ups for his favorite takedowns and several second moves that he may use from each set-up.



World Champion Dan Severn (*right*) moving into a staggered stance. (Photo: *Scholastic Wrestling News*)



STANCE

One of the most important facets of the take-down is the stance. Your objective is to get an over-all picture of your opponent without focusing attention upon any particular part of his body. Your head should be cocked back on your shoulders with your chin up. Your hands should be in your lap with your elbows close to the sides of your body. Your back should be arched, knees bent, hips aligned, feet shoulder width apart, toes pointing out.

There are three principal stances: the square, the staggered, and the drop step. In the square stance, the feet are aligned shoulder width apart, parallel to each other (Fig. 1 above). In the staggered stance your feet should again be shoulder width apart and parallel, with one foot resting behind the other (Fig. 2). In the drop step stance your rear foot is positioned five to twelve inches behind your front foot (Fig. 3).

Your body weight should be distributed over the entire area of both feet for balance. Avoid placing too much weight on either your toes or your heels. The feet are moved on the mat, similarly to running in place. All movement begins by shifting to either a staggered or drop step stance to begin penetration. The stance varies with different individuals according to height and body build. Some wrestlers prefer to stand more erect, while others may choose a crouching position. In choosing a stance, however, remember that as long as your knees are bent, you will have the advantage of being able to attack without telegraphing your move to your opponent. A wrestler in an erect stance cannot attack until he bends his knees. As a result, when he begins to crouch, the opponent will probably back away.

PENETRATION

Penetration is moving in the direction of your opponent. This is done by two techniques: (1) the step-in, (2) the drop step.

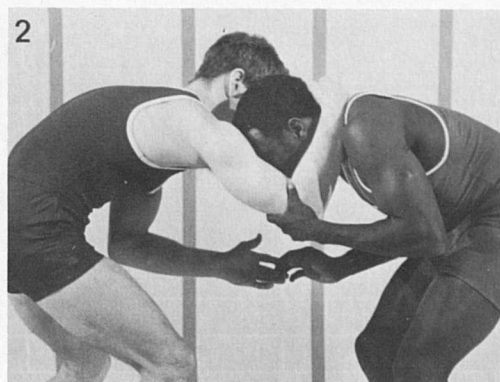
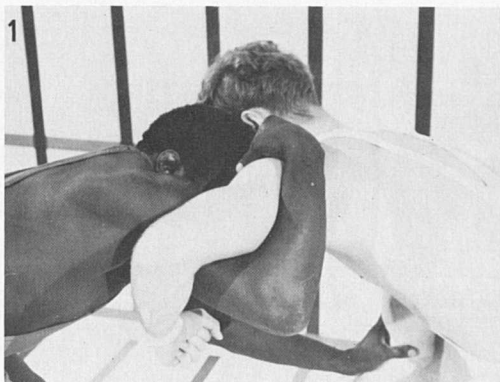
On the *step-in* you shift your weight to one foot and step with the other foot in the direction of your opponent. (See page 6.)

On the *drop step* you take a step to place the weight on one foot and make a second step in the direction of your opponent with the other foot. (See page 9.)

Learning to transfer your weight is necessary for a good attack. In this transfer your weight shifts from one foot to the other, depending upon the direction of your penetration and the kind of takedown you attempt.

Shift your weight to one foot. Then, taking a long step, transfer your weight to the forward half of your front foot. From here you may start the spring action by a hard push of the toes, leaving the mat in a leaping motion.

Once you have mastered the idea of transferring your weight, you will be well on your way to mastering the effective takedown technique.



THE TIE-UP

The tie-up is the first step for any set-up. Set-ups are devices to bait your opponent into making technical errors, such as raising his head, pulling back, reaching, or stepping. The tie-up should be made quickly, while changing control points to get the opponent into motion. It is best made at a distance that will enable you to keep your elbows bent. Place your feet no more than two feet from his. The tie-up should be made by the hands coming from the lap position on the inside of your opponent's arms.

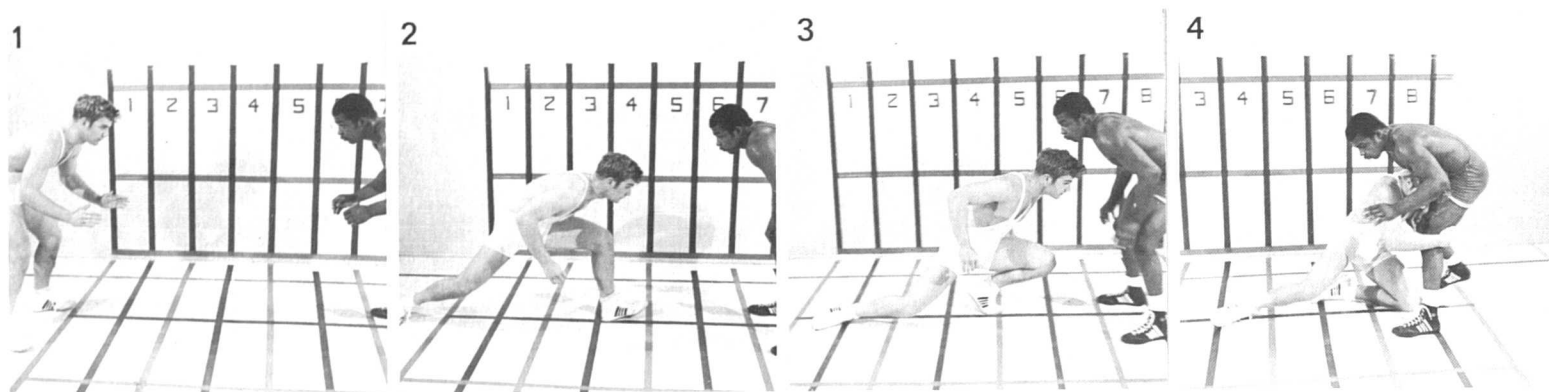
In the head-to-head tie-up, wrestlers face each other either with their heads touching or two to three inches apart. In the head-to-shoulder tie-up, your head rests against your opponent's shoulder. In either of these positions, the hands are used for control.

Underhook (Fig. 1). B is underhooking W's arm, resting the palm of his hand on top of W's shoulder. The free hand is used to control W's

shoulder, arm, or wrist. B's head is placed on W's shoulder on the same side where B underhooks. The underhook tie-up is an effective set-up for high inside crotch, ankle pick-up, and duck-under takedowns.

Collar Tie-up (Fig. 2). W is grasping B around the neck, with his elbow held close to B's chest and his forearm resting close to the side of B's neck.

Elbow Control (Fig. 3). B is controlling W's elbow with his thumb on the outside, resting his head on W's shoulder. B's free hand is used to control the opposite wrist or held in a position down close to the crotch. The elbow control tie-up is very effective for the high inside crotch takedown.



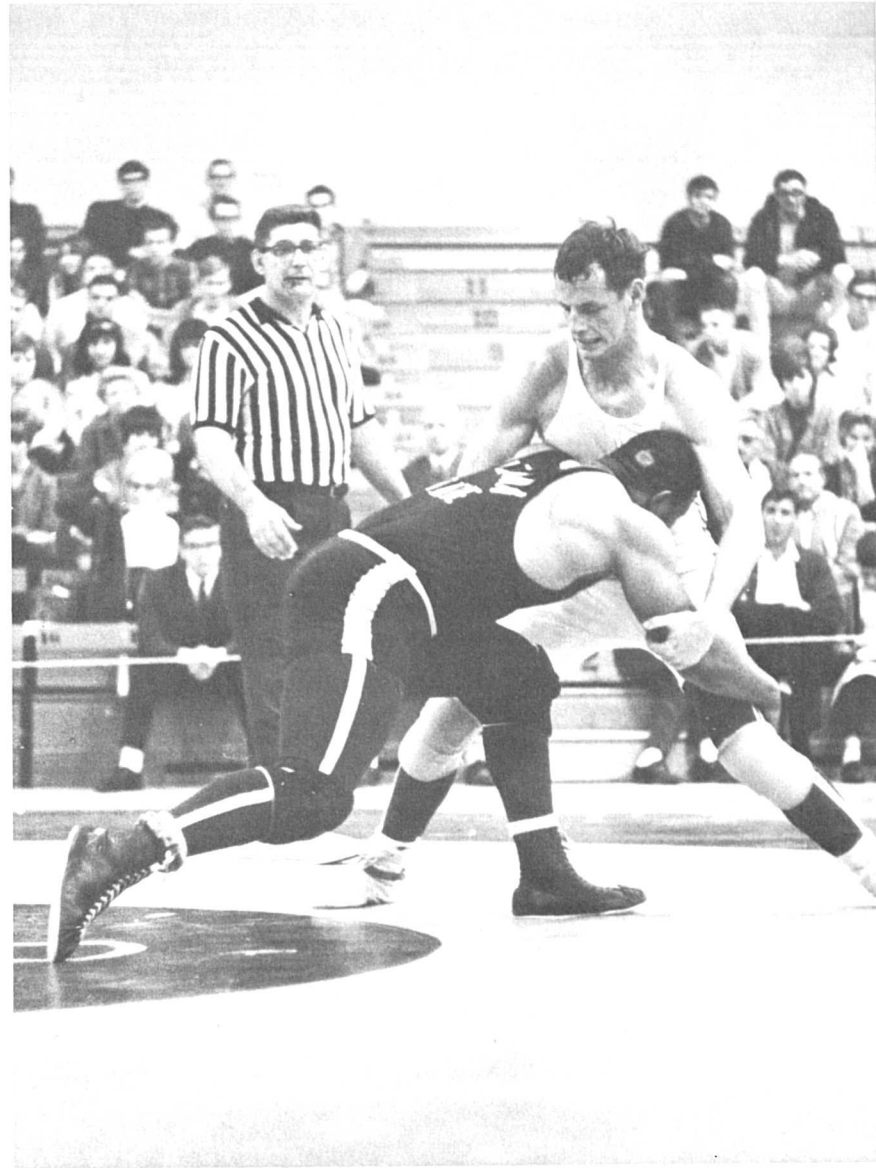
DOUBLE LEG TACKLE

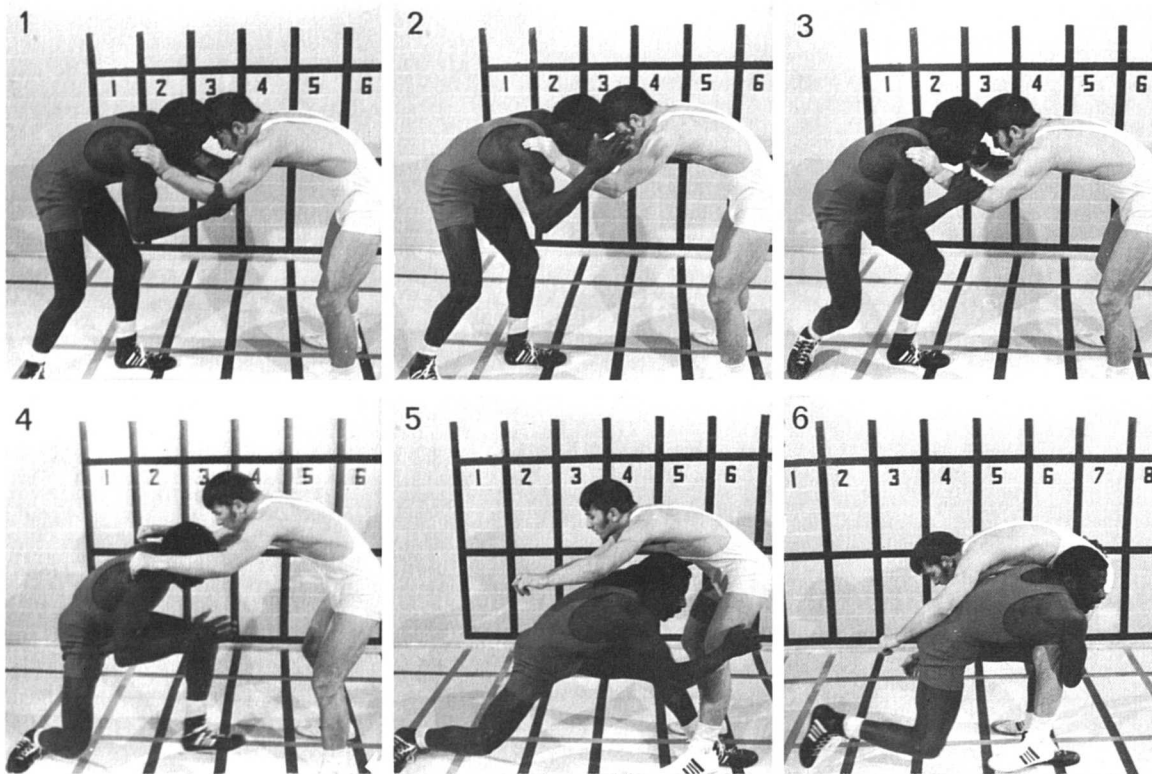
The double leg tackle is a flying tackle similar to a football tackle. It begins from a staggered or drop step position. In the first move, your front leg steps between your opponent's legs, or at least in that direction, in an attempt to split his legs with your advancing foot. Your head should be on the same side of the opponent's body as your back foot, and should lead your body in, while your shoulder makes the first contact with his body.

The two techniques used for this initial contact are the drop step (Fig. 4, page 9) and the step-in (Figs. 1-4, above). Take a long step to a crouched position, so that you are close to the mat with your front knee pointing between your opponent's legs (Figs. 1-3). Your knee should be bent down toward the mat, and your

chest should be over your knee, head up, and arms in close to the body. All your weight should be on the front foot. At this point, transfer the weight to your toes and dive into your opponent by leaping off the toes of the front foot, flattening your toes beneath you as you leave the mat (Fig. 4). Try to hit your opponent with your shoulder, keeping your head up. At the point of contact, your front knee will hit the mat and possibly your back knee will also. Your hands are grasping the opponent's legs with your wrists on the outside of his knees. His knee on your head side must be controlled by pulling it tight to your chest. You are now in position to start your breakdown, which is the second move.

Curly Culp, National Champion from Arizona State, at present with the Kansas City Chiefs, steps in for a double leg tackle.

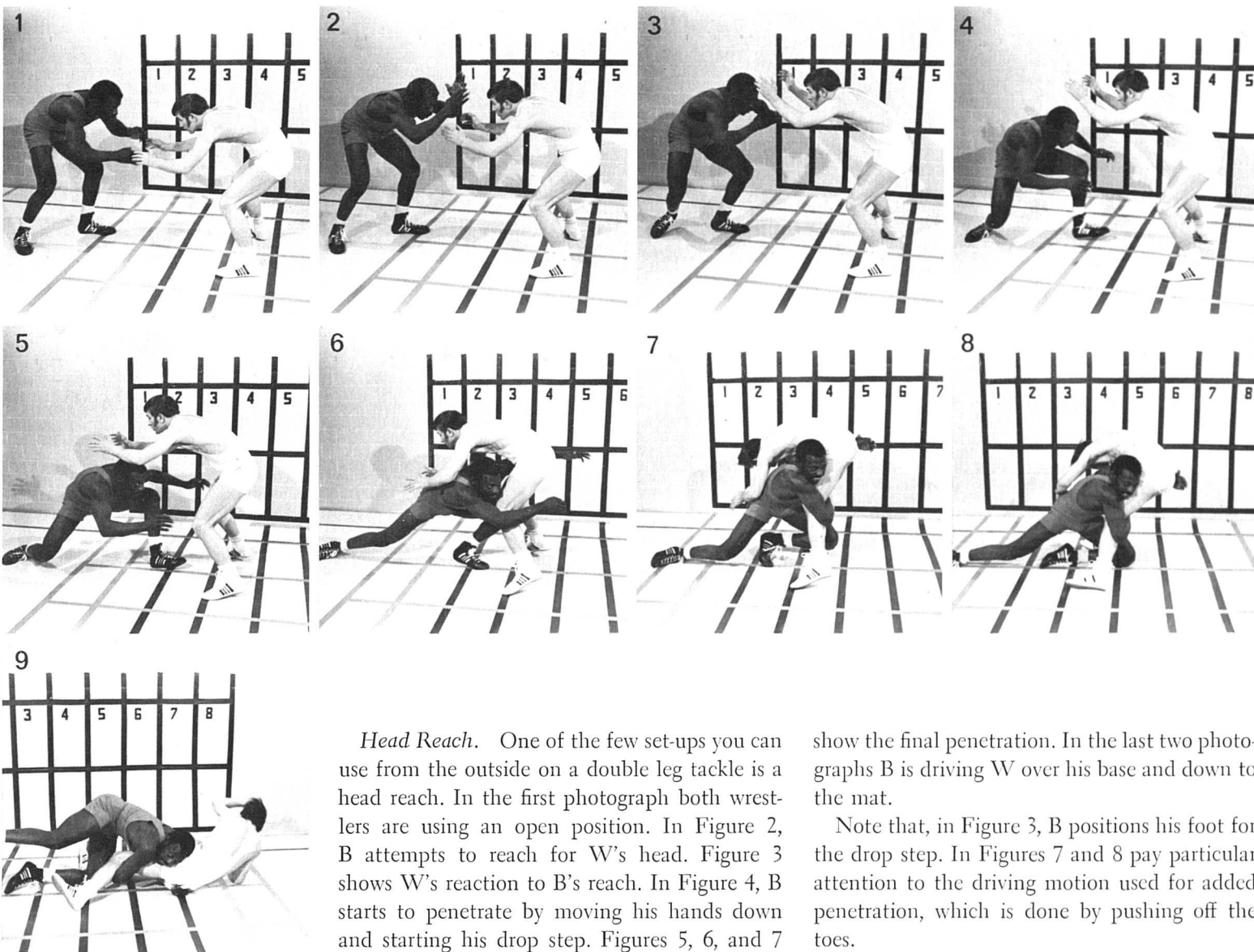




Set-ups for the Double Leg

The set-ups for the double leg tackle are designed to get your opponent's arms out of a counteracting position. This is done in various ways. The following sequences of pictures along with the text show and describe the techniques used.

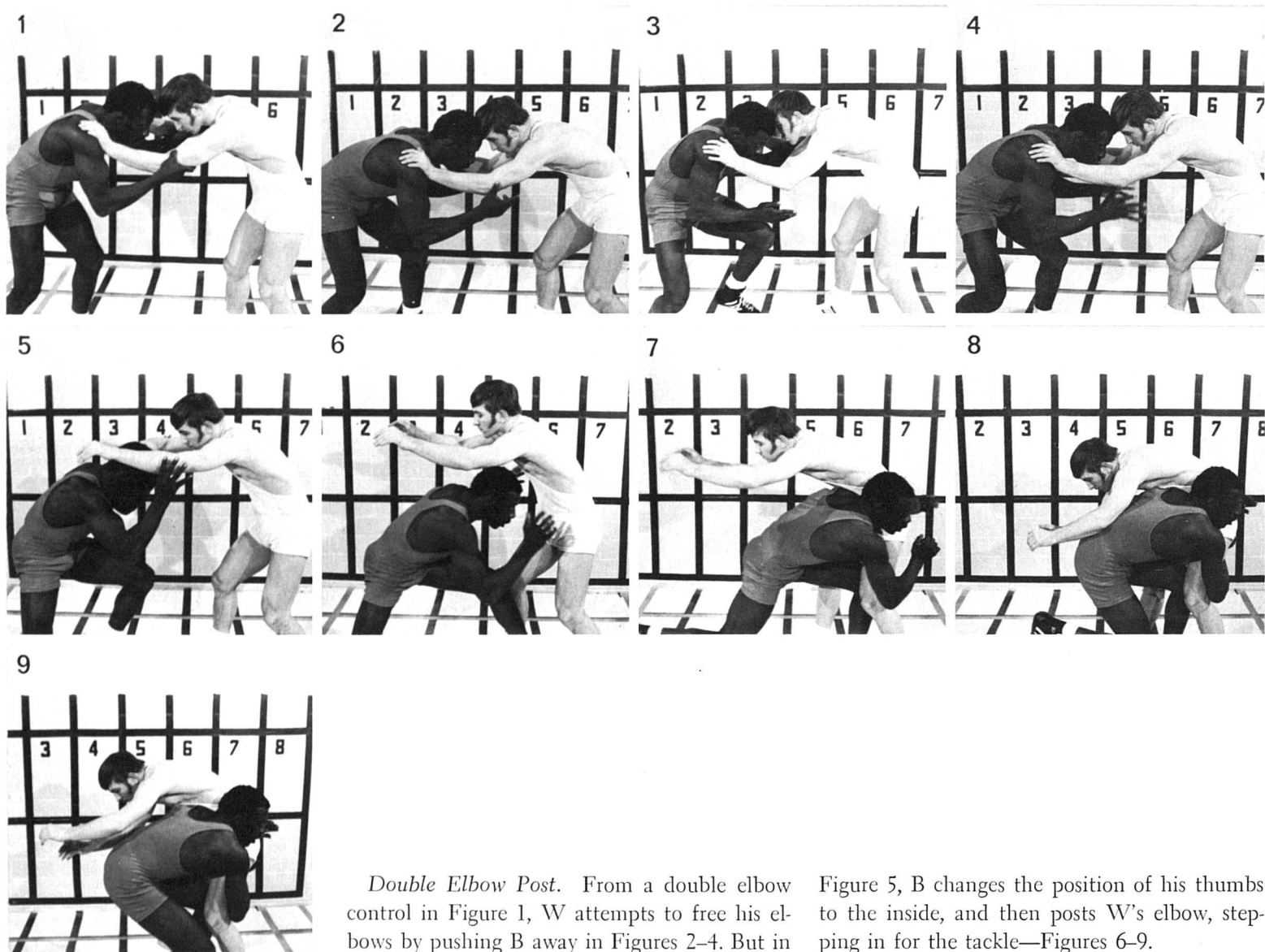
Forearm Pull. From an elbow control in Figure 1, B releases the elbow in Figure 2 and quickly hooks over the forearms, jerking them toward his chest in Figure 3. B then steps in for the tackle in Figures 4, 5, and 6.



Head Reach. One of the few set-ups you can use from the outside on a double leg tackle is a head reach. In the first photograph both wrestlers are using an open position. In Figure 2, B attempts to reach for W's head. Figure 3 shows W's reaction to B's reach. In Figure 4, B starts to penetrate by moving his hands down and starting his drop step. Figures 5, 6, and 7

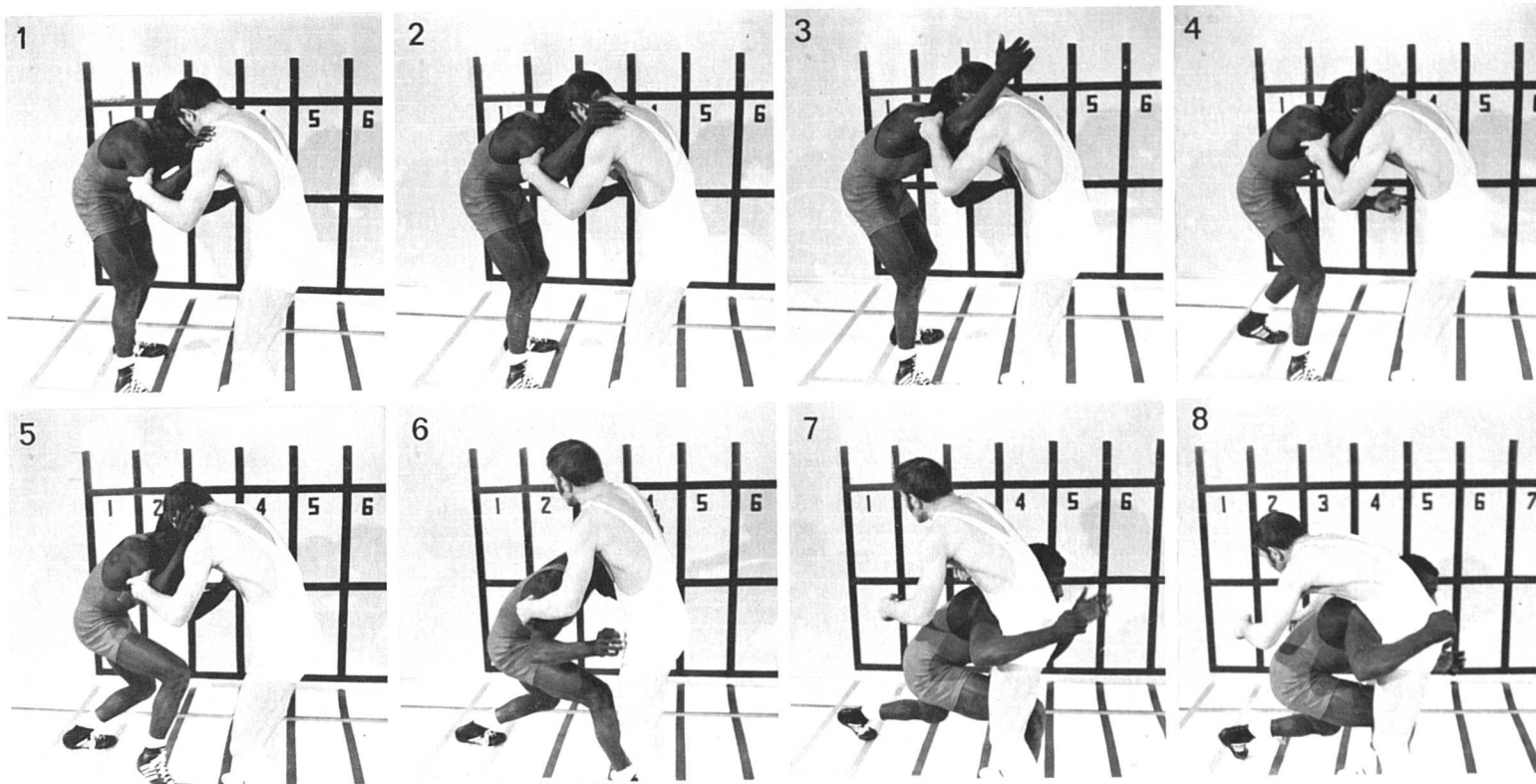
show the final penetration. In the last two photographs B is driving W over his base and down to the mat.

Note that, in Figure 3, B positions his foot for the drop step. In Figures 7 and 8 pay particular attention to the driving motion used for added penetration, which is done by pushing off the toes.



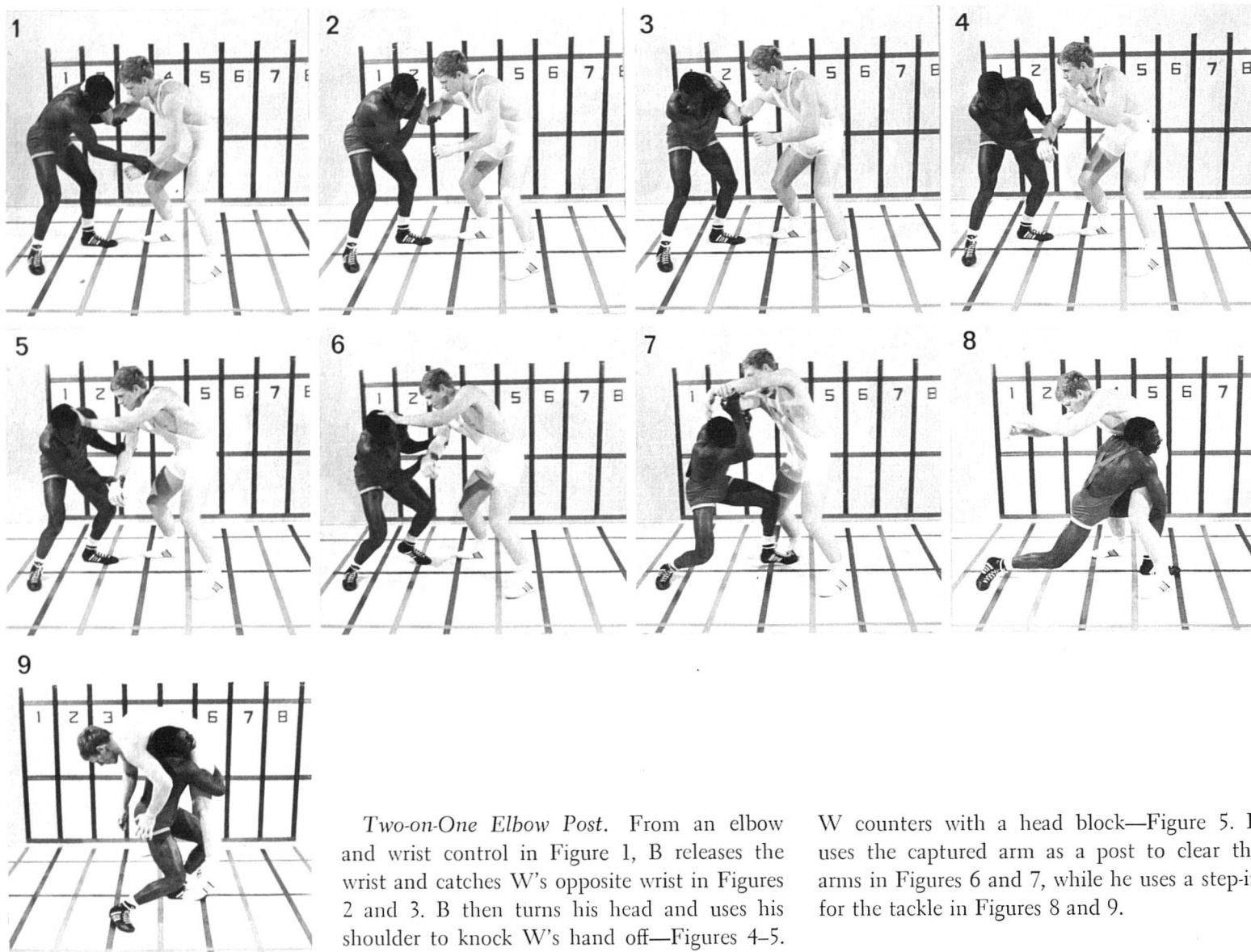
Double Elbow Post. From a double elbow control in Figure 1, W attempts to free his elbows by pushing B away in Figures 2-4. But in

Figure 5, B changes the position of his thumbs to the inside, and then posts W's elbow, stepping in for the tackle—Figures 6-9.



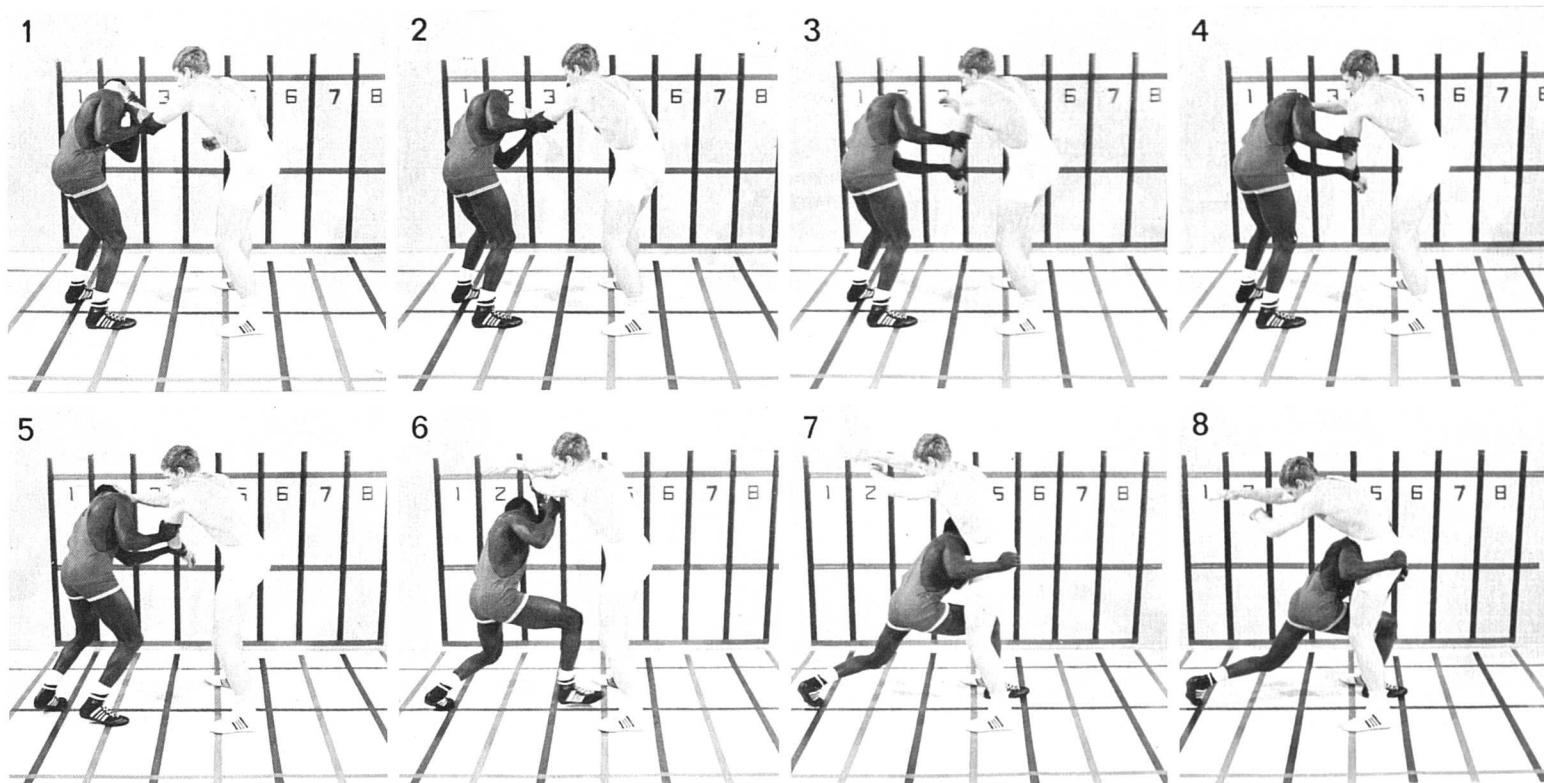
Head Snap. This set-up is used when your opponent is controlling your elbow, as W is in Figures 1 and 2. Figures 3 and 4 show the snapping of the head. In Figures 5 and 6, B slips his

hand off the neck and into position for the tackle. Figures 7 and 8 show the drop step used for penetration.

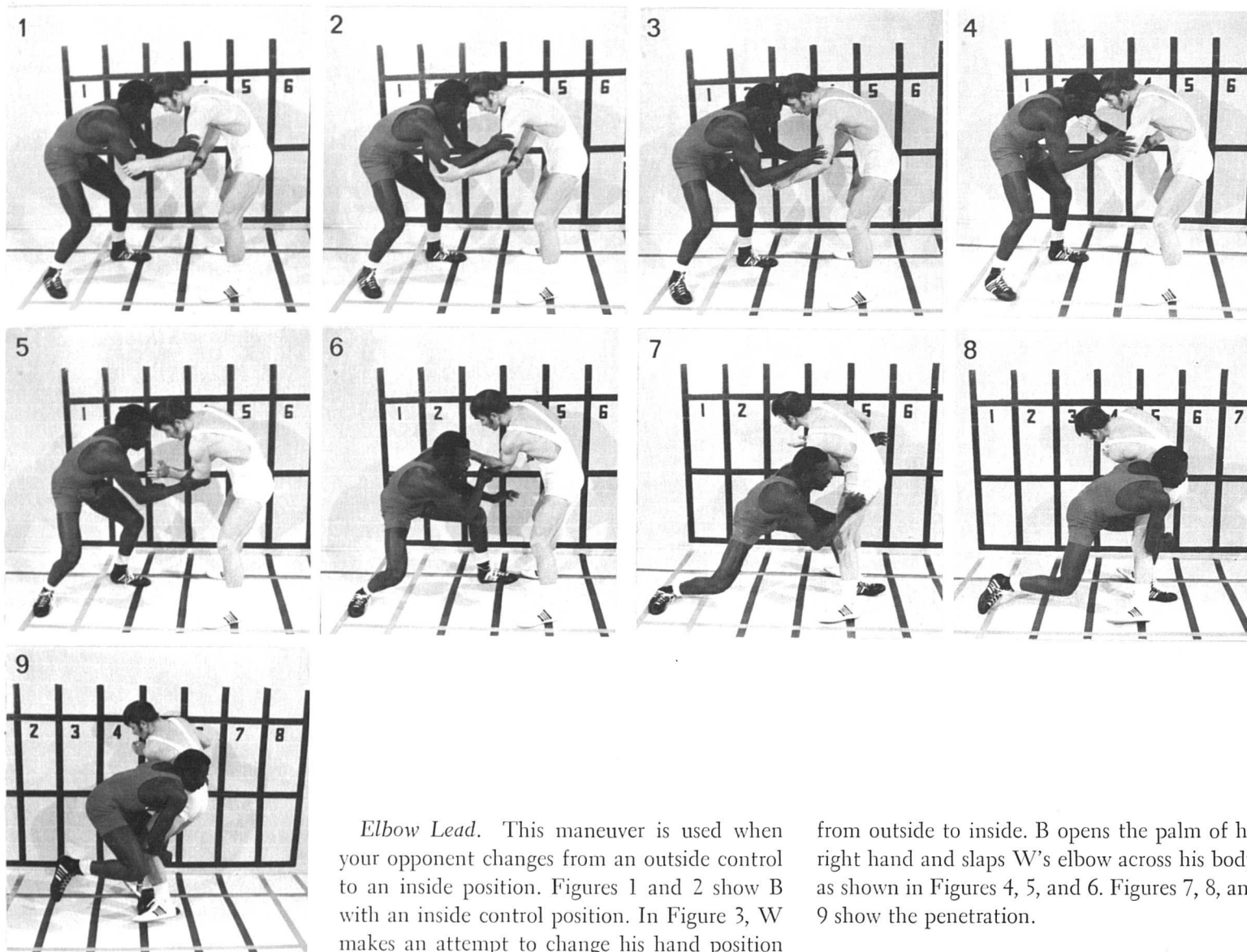


Two-on-One Elbow Post. From an elbow and wrist control in Figure 1, B releases the wrist and catches W's opposite wrist in Figures 2 and 3. B then turns his head and uses his shoulder to knock W's hand off—Figures 4-5.

W counters with a head block—Figure 5. B uses the captured arm as a post to clear the arms in Figures 6 and 7, while he uses a step-in for the tackle in Figures 8 and 9.

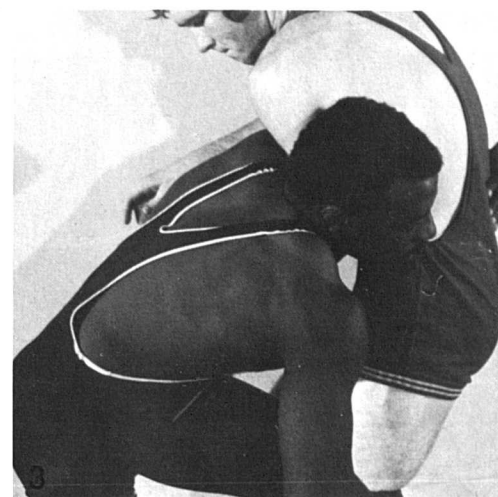
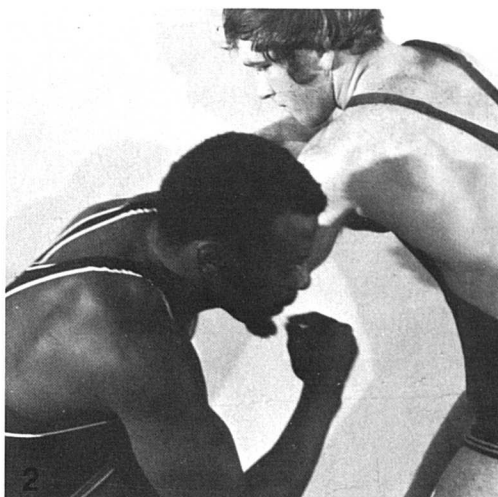
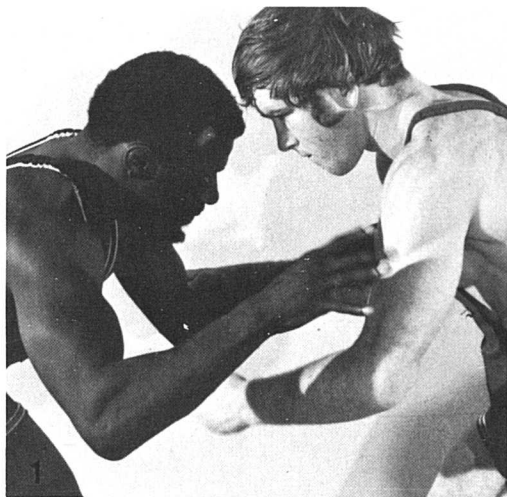


Opposite-side view of another elbow post set-up.

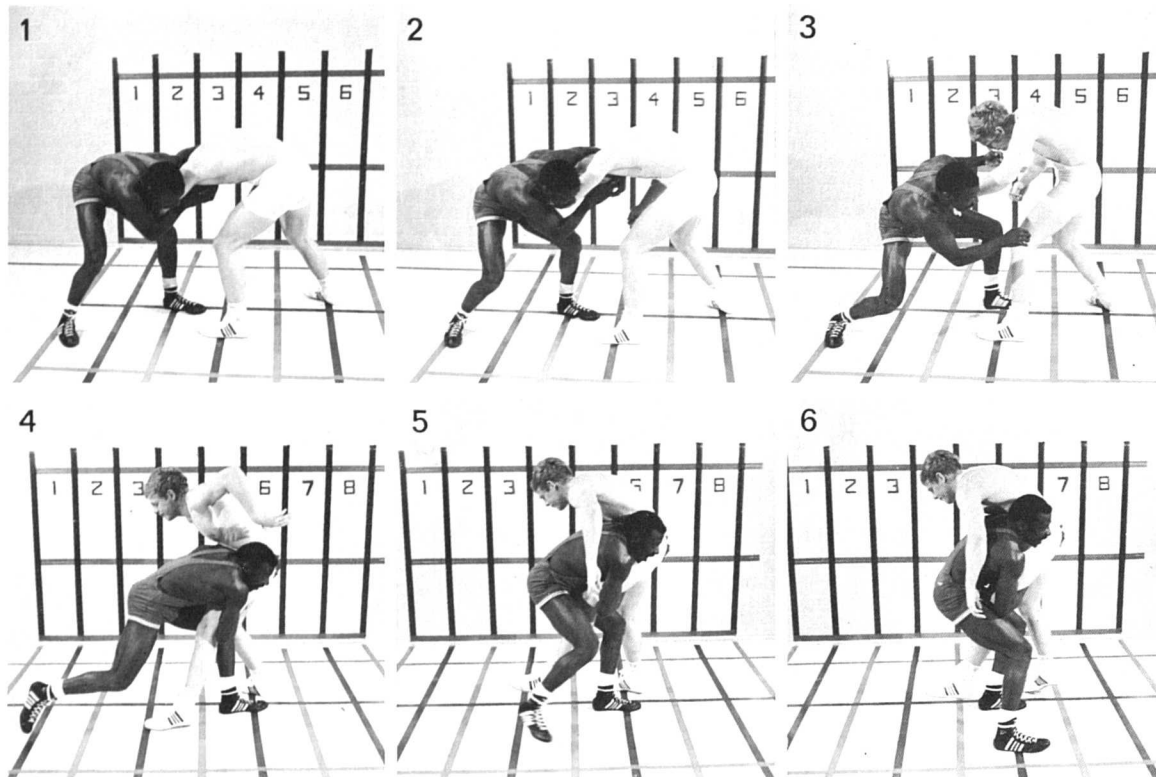


Elbow Lead. This maneuver is used when your opponent changes from an outside control to an inside position. Figures 1 and 2 show B with an inside control position. In Figure 3, W makes an attempt to change his hand position

from outside to inside. B opens the palm of his right hand and slaps W's elbow across his body, as shown in Figures 4, 5, and 6. Figures 7, 8, and 9 show the penetration.

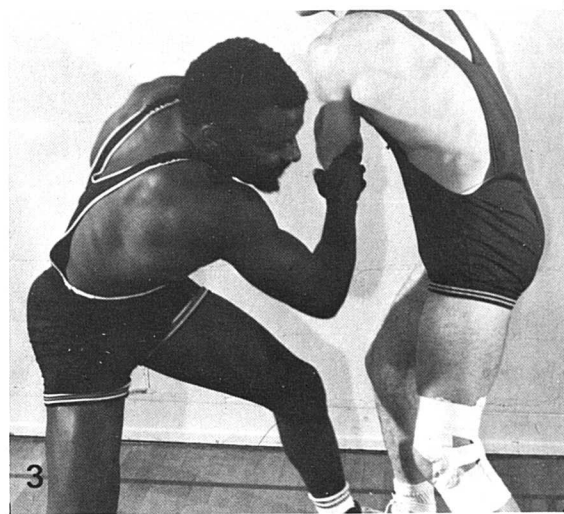
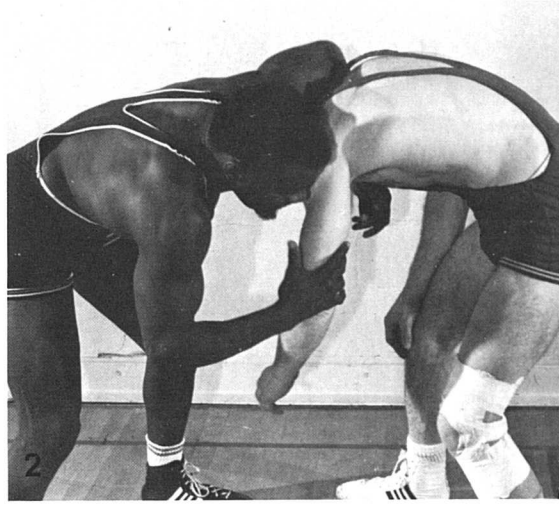
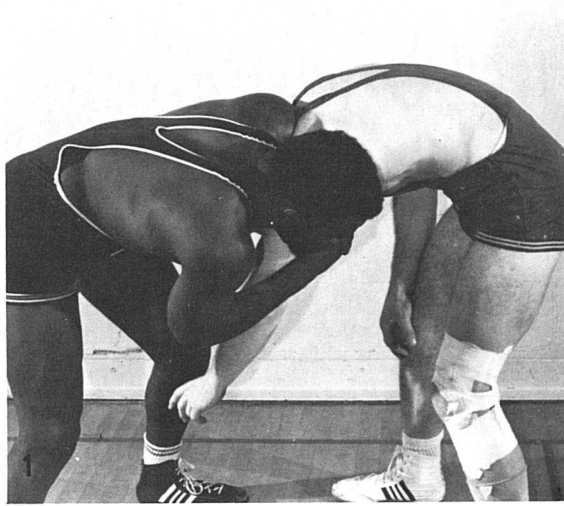


Detail of the elbow lead. Note the slapping technique in this close-up.

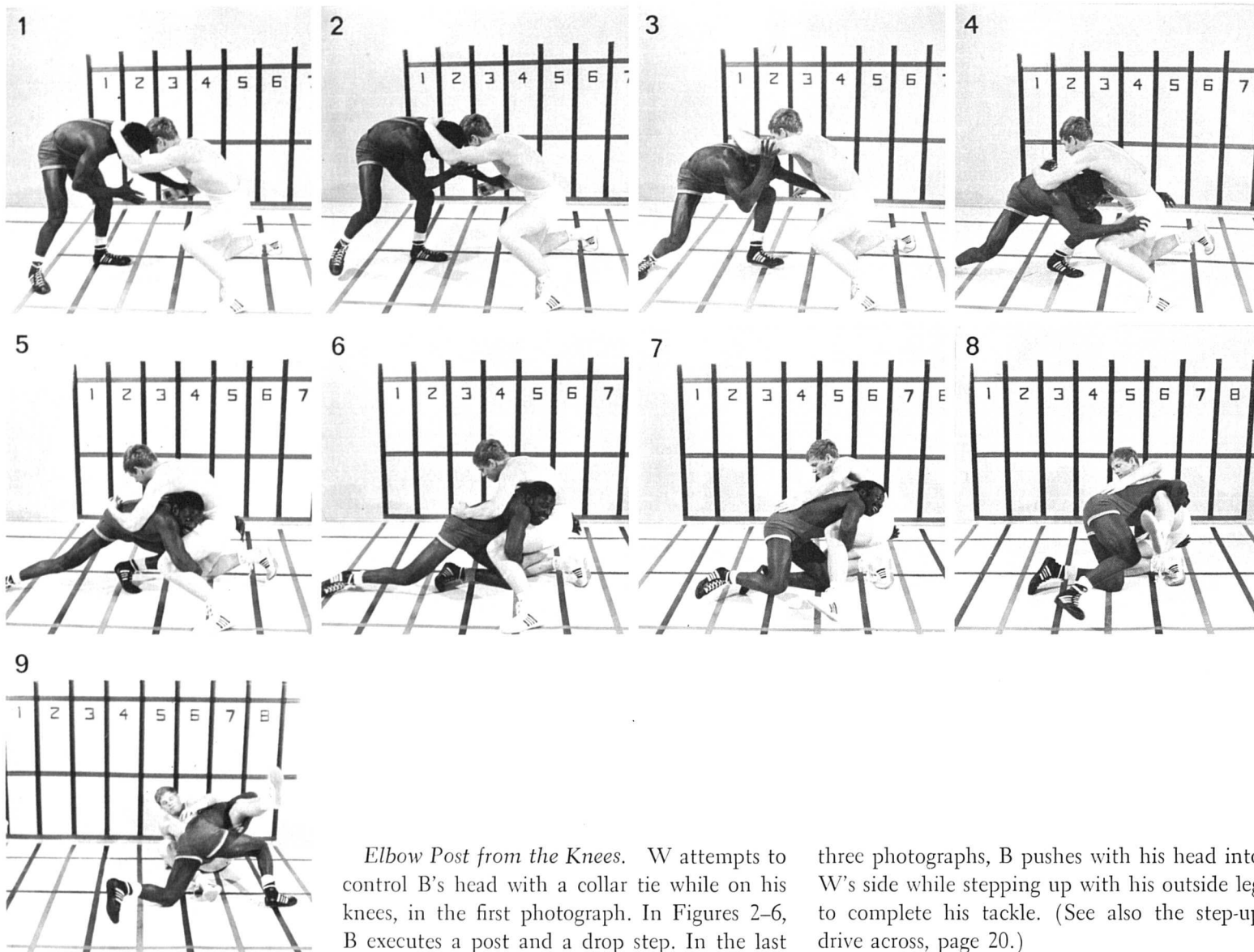


Head and Arm Release. In this action sequence, from a head and arm control, B applies pressure down toward the mat, and W reacts

by pulling his head up. When B feels the upward pressure, he releases the head and steps in for a double leg tackle.

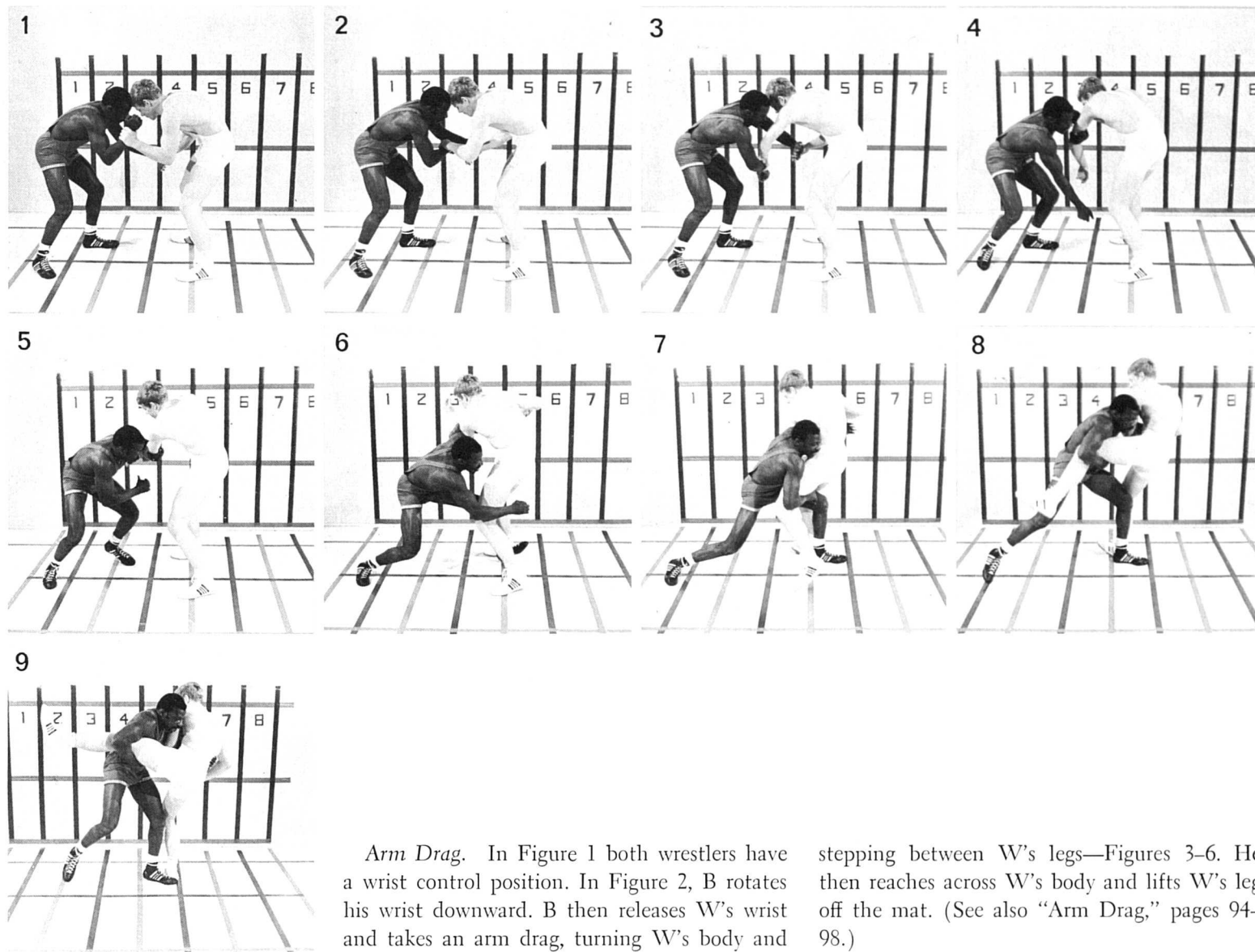


Details of the head and arm release. Attention should be paid to Figure 3, where B slaps W's elbow across his body in order to force him up.



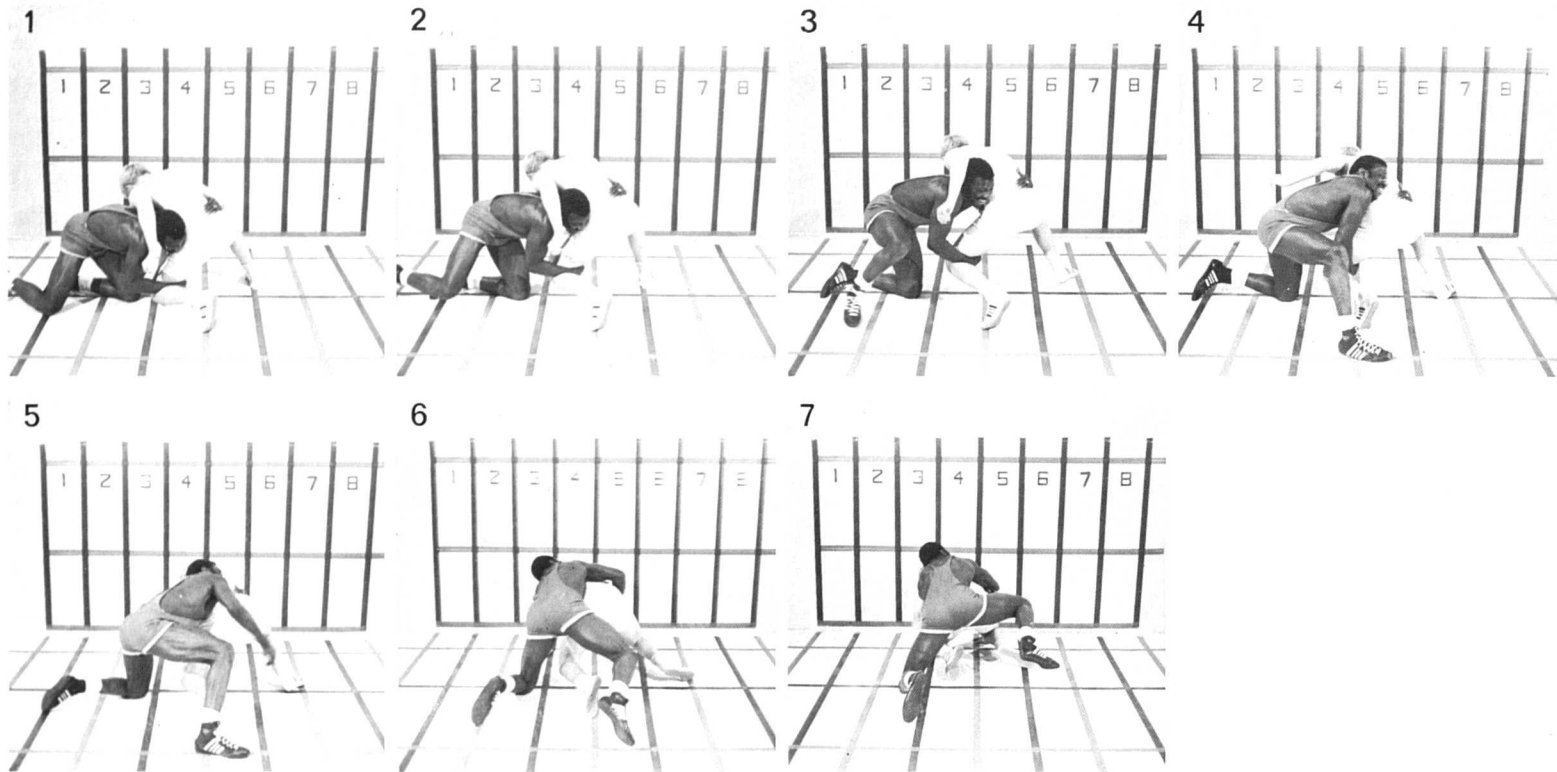
Elbow Post from the Knees. W attempts to control B's head with a collar tie while on his knees, in the first photograph. In Figures 2-6, B executes a post and a drop step. In the last

three photographs, B pushes with his head into W's side while stepping up with his outside leg to complete his tackle. (See also the step-up drive across, page 20.)



Arm Drag. In Figure 1 both wrestlers have a wrist control position. In Figure 2, B rotates his wrist downward. B then releases W's wrist and takes an arm drag, turning W's body and

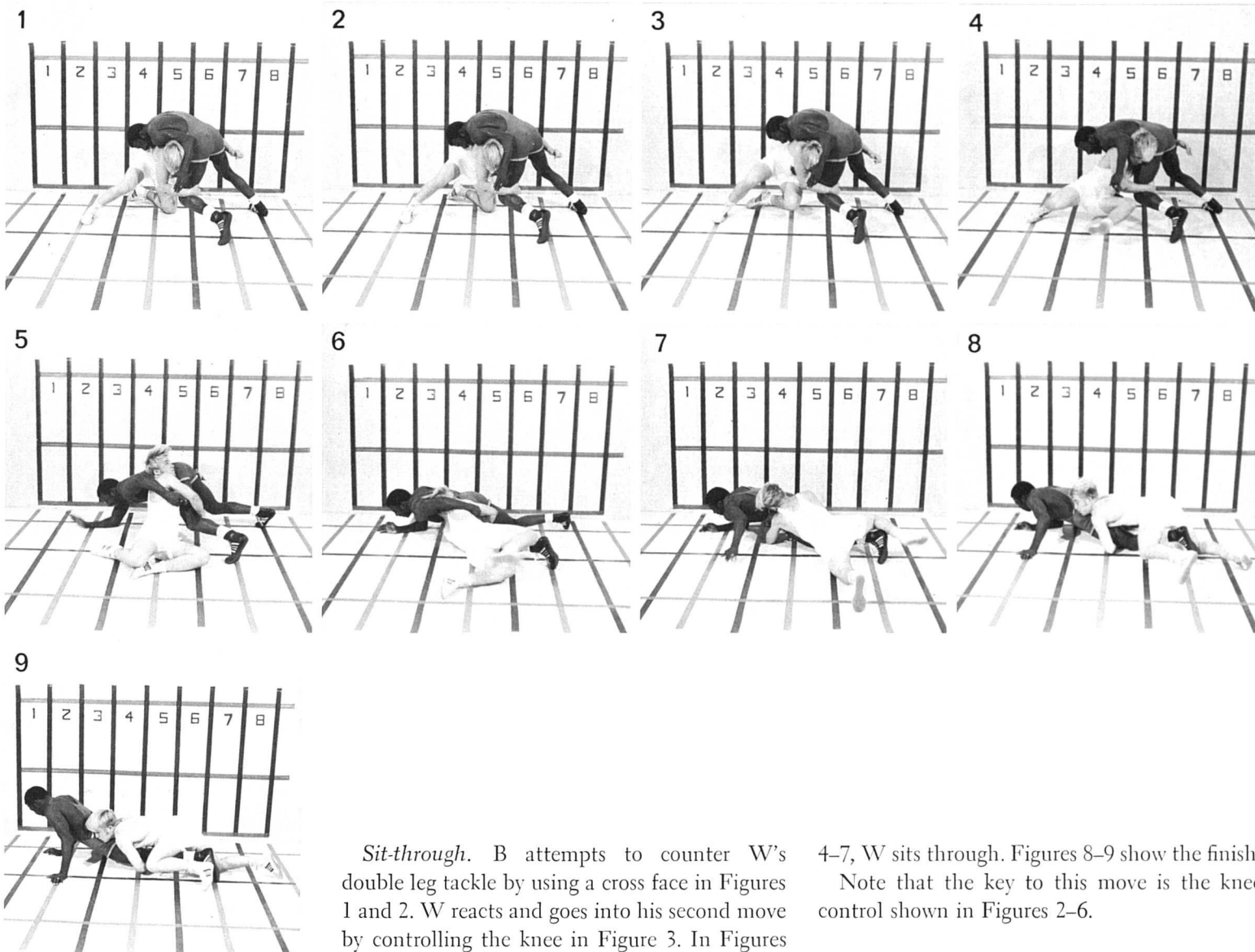
stepping between W's legs—Figures 3–6. He then reaches across W's body and lifts W's leg off the mat. (See also “Arm Drag,” pages 94–98.)



Second Moves (Breakdowns) for the Double Leg

Breakdowns can be described as second moves. The second move will be determined by the position of your opponent's arms and feet after you have made your initial penetration. The picture sequences following show the techniques used.

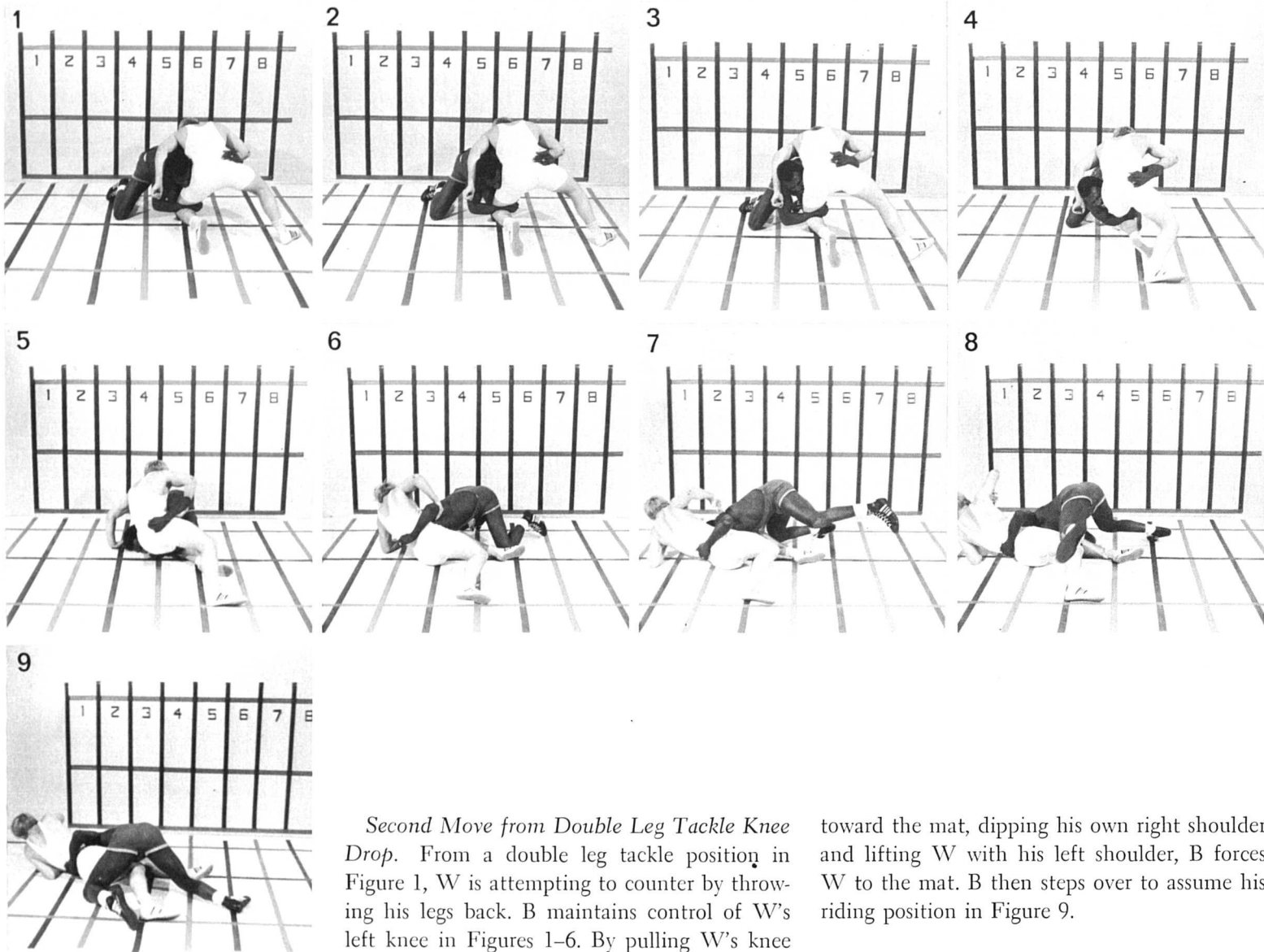
Step-up Drive Across. B's attempted double leg has taken him to his knees in Figures 1 and 2. He then steps up, pushing his head into W's side, thereby forcing W off-balance and placing himself in a control position behind W.



Sit-through. B attempts to counter W's double leg tackle by using a cross face in Figures 1 and 2. W reacts and goes into his second move by controlling the knee in Figure 3. In Figures

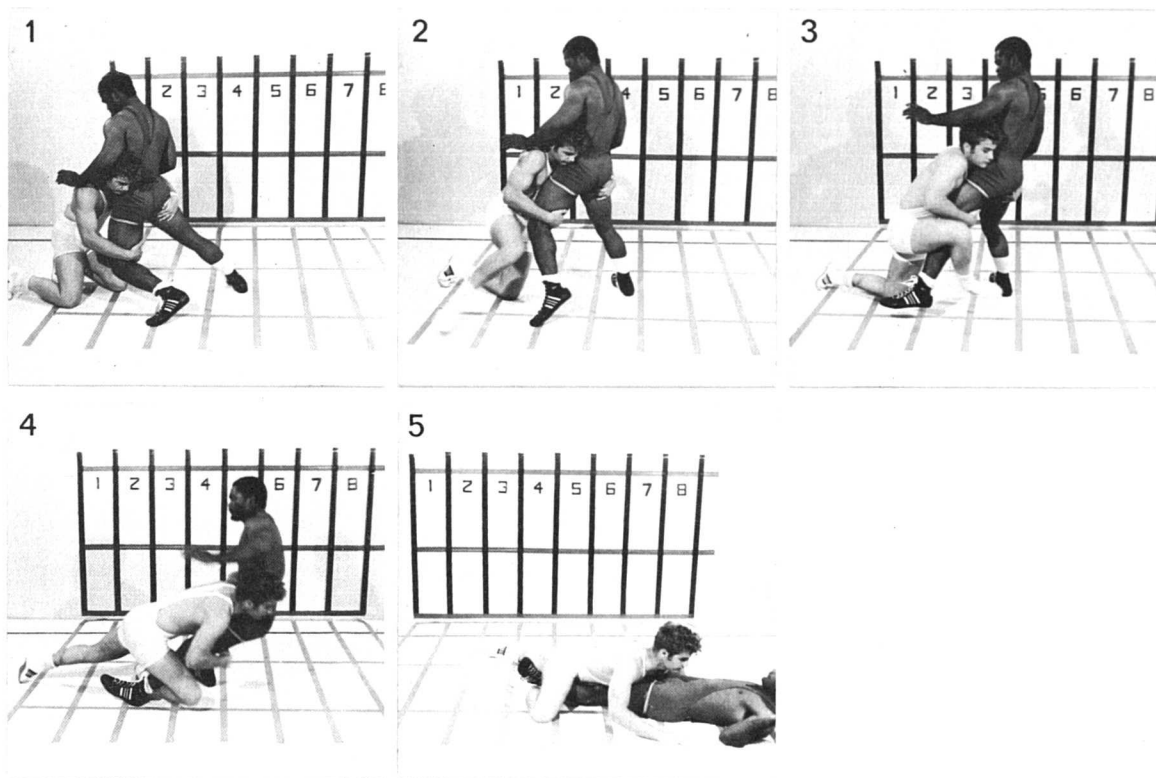
4-7, W sits through. Figures 8-9 show the finish.

Note that the key to this move is the knee control shown in Figures 2-6.



Second Move from Double Leg Tackle Knee Drop. From a double leg tackle position in Figure 1, W is attempting to counter by throwing his legs back. B maintains control of W's left knee in Figures 1-6. By pulling W's knee

toward the mat, dipping his own right shoulder and lifting W with his left shoulder, B forces W to the mat. B then steps over to assume his riding position in Figure 9.



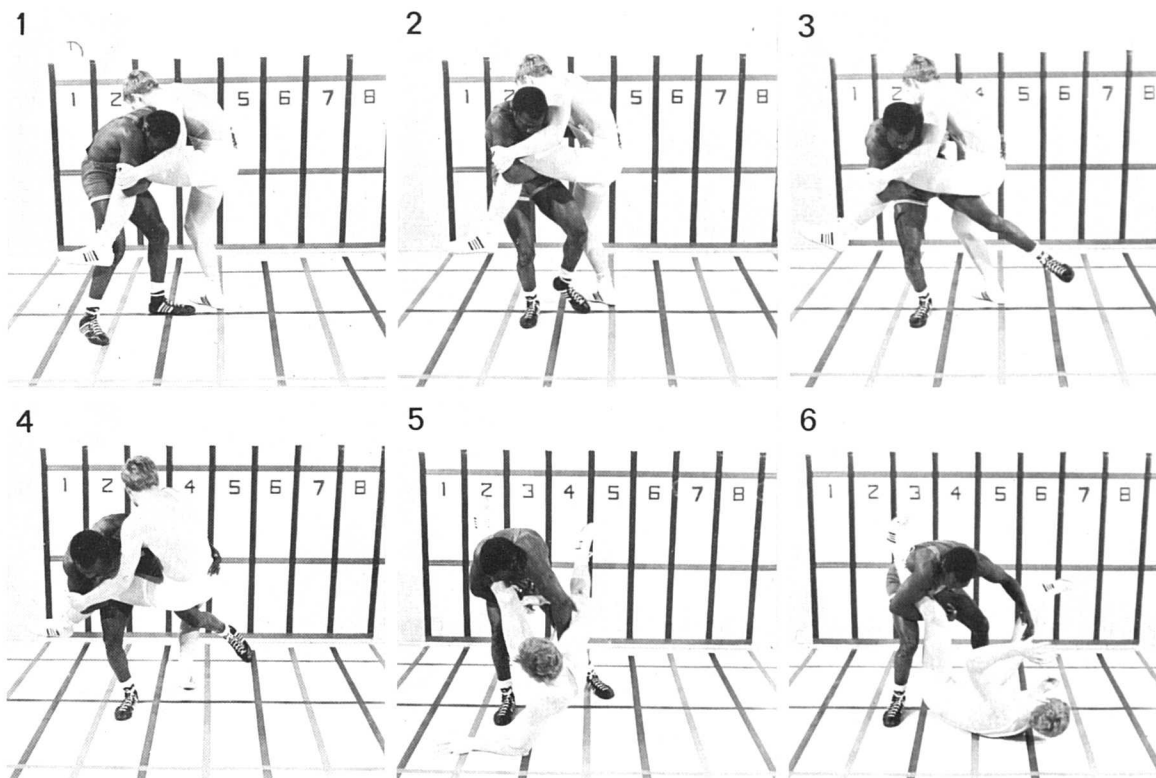
Back Heel Trip from the Knees. W's double leg tackle has taken him to his knees in Figures 1 and 2. W then steps up and behind B's leg with his outside leg. Driving with his chest as

he trips with his foot, W knocks B off-balance and to the mat.

Note B is attempting to counter in Figure 1 by thrusting his hips forward.

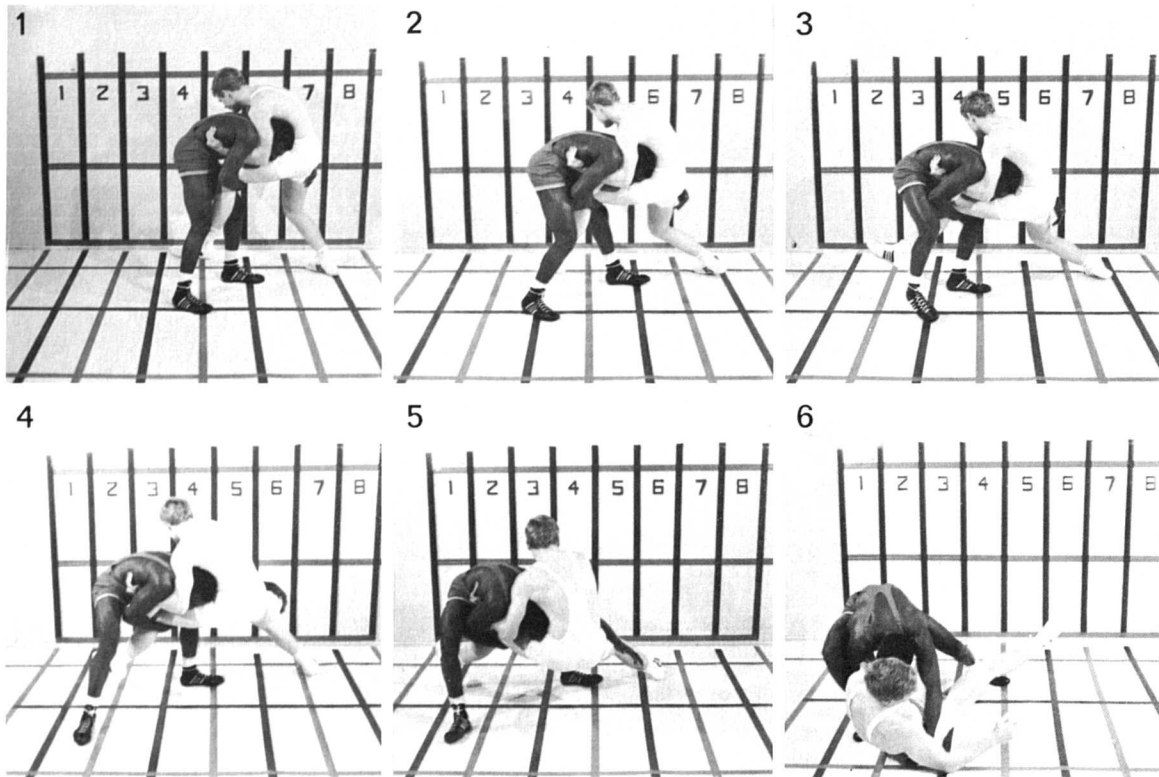


Junior World Champion Dave Severn attacking from an underhook. (Conley Photography, Inc.)



Standing Back Heel Trip. In the first photograph B is on his feet in a double leg tackle position. W is attempting to counter with a

cross face. The rest of this sequence shows B stepping in, kicking out W's right leg, and throwing him to his back.

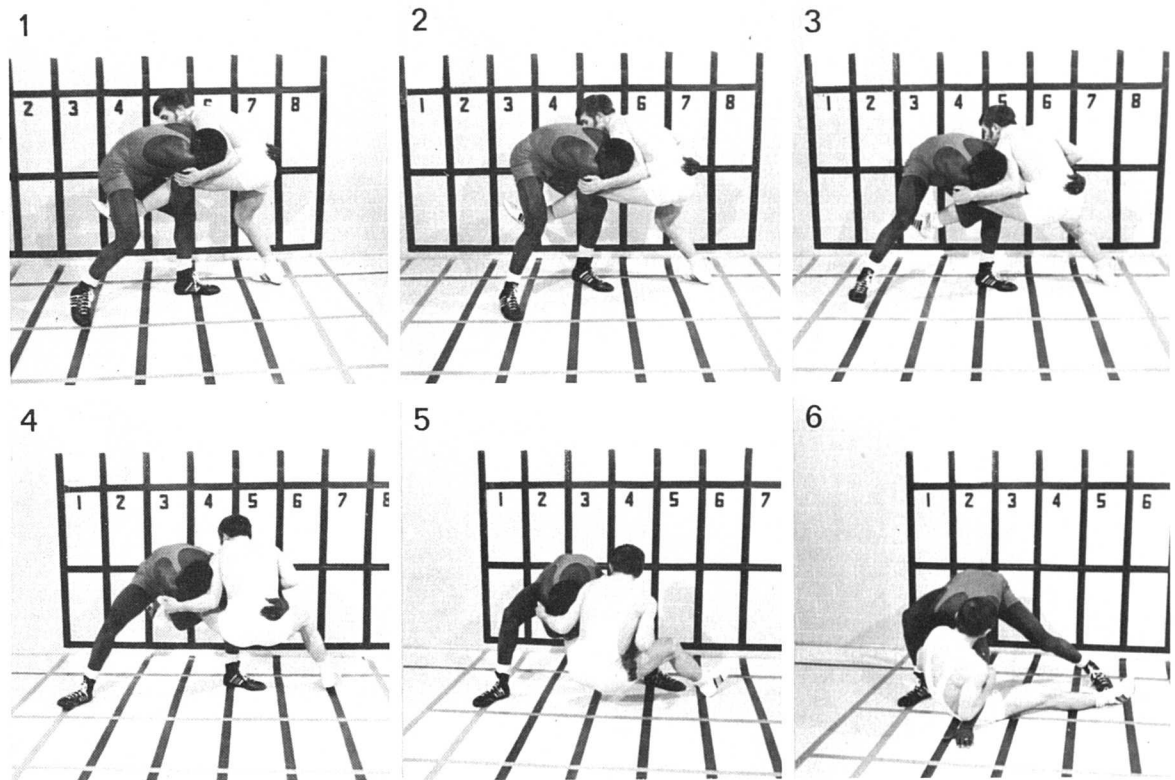


Underhook

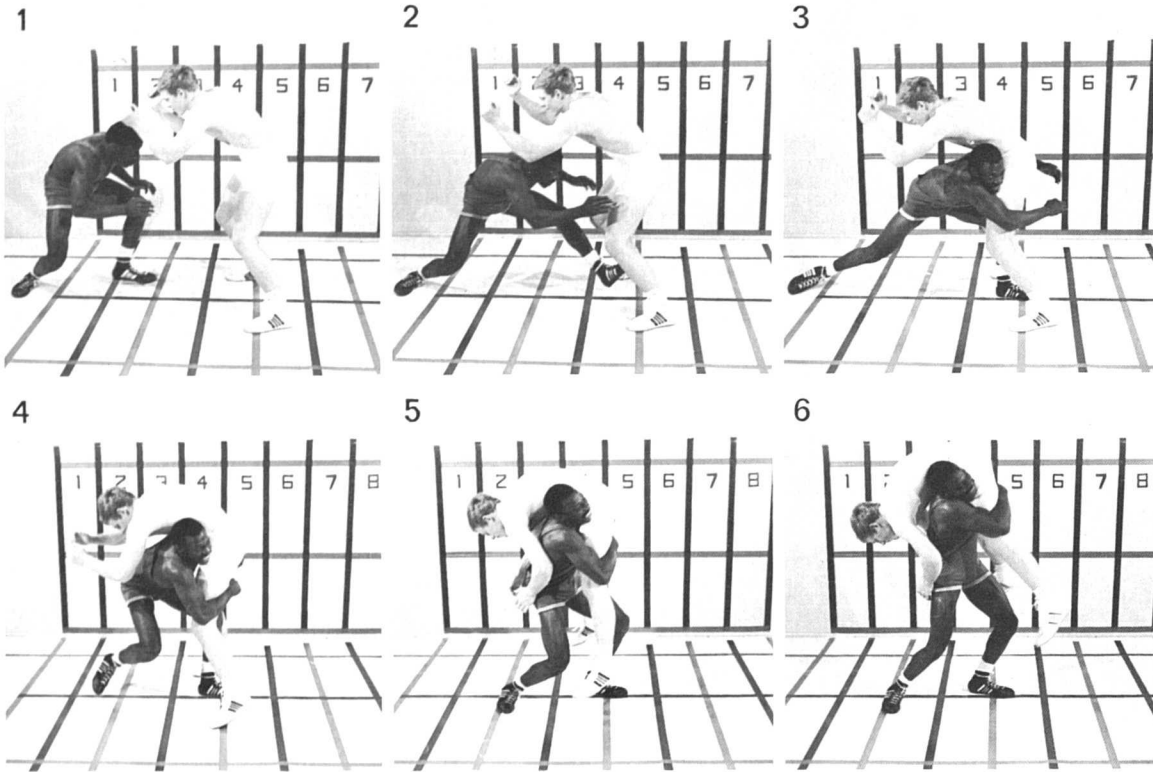
Chest Pressure Sit-down. In the action sequences for both the underhook and the cross face, B has penetrated to a double leg tackle position in Figure 1. In Figure 2, B bends his knee, applying chest pressure to W's thigh, thus placing all of W's weight on W's right leg. In Figures 3 and 4, B extends the distance between W's legs by stepping back. B continues to apply

pressure toward the mat, forcing W down, in Figures 5 and 6.

Notice: (a) B does not go to the mat until his opponent is down. (b) The chest pressure is done from a cross face or underhook counter. And (c) take special notice of B's left-hand position on the mat in the last photograph.

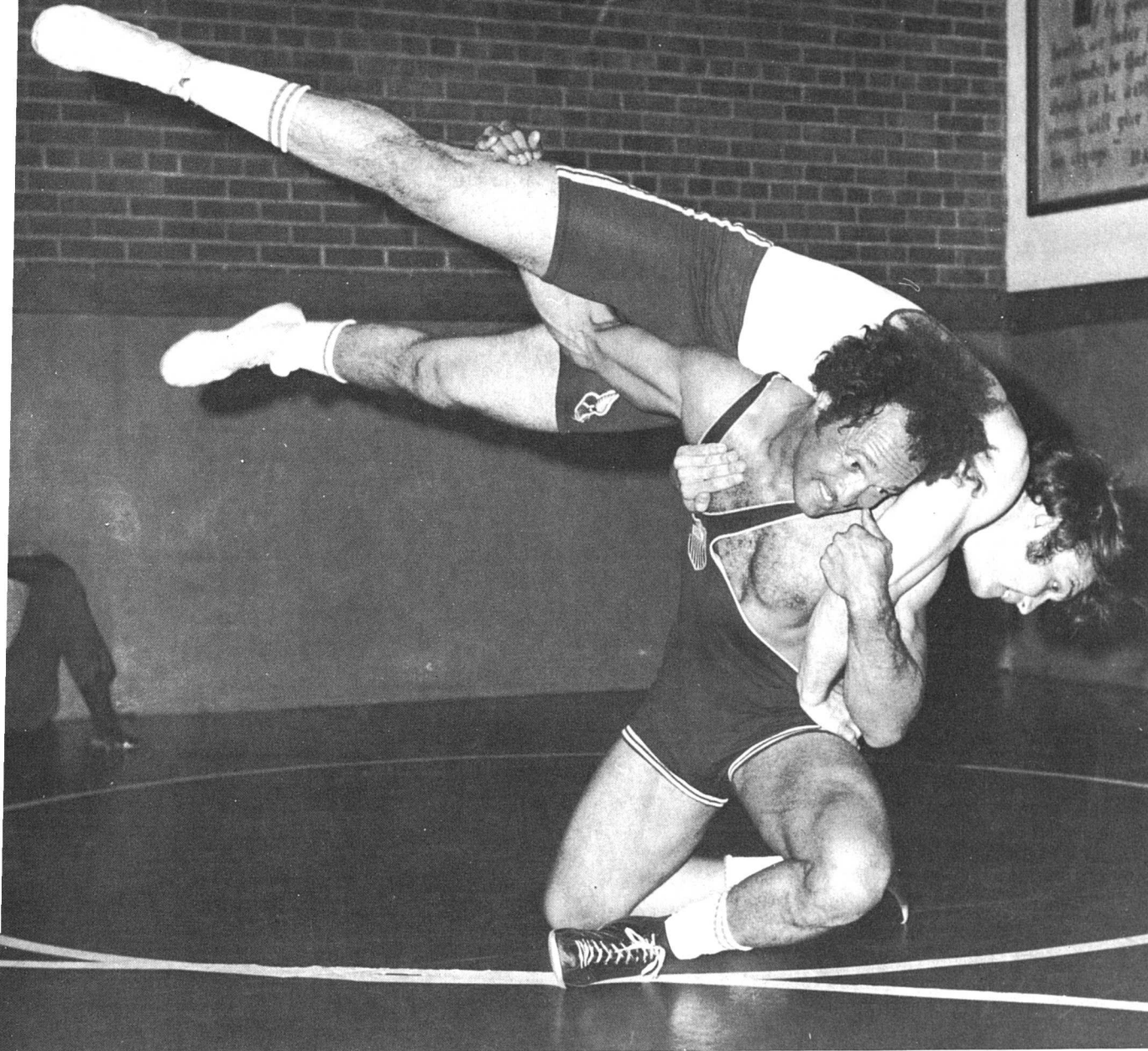


Cross Face



Double Leg Pick-up. Figures 1-3 show B's penetration on a double leg tackle. In Figure 4 note how the back leg is brought up. B then

looks up and brings his hips forward, straightening his back and lifting W into the air.



Fred Lett executes the fireman's carry on Dave Ouellet.



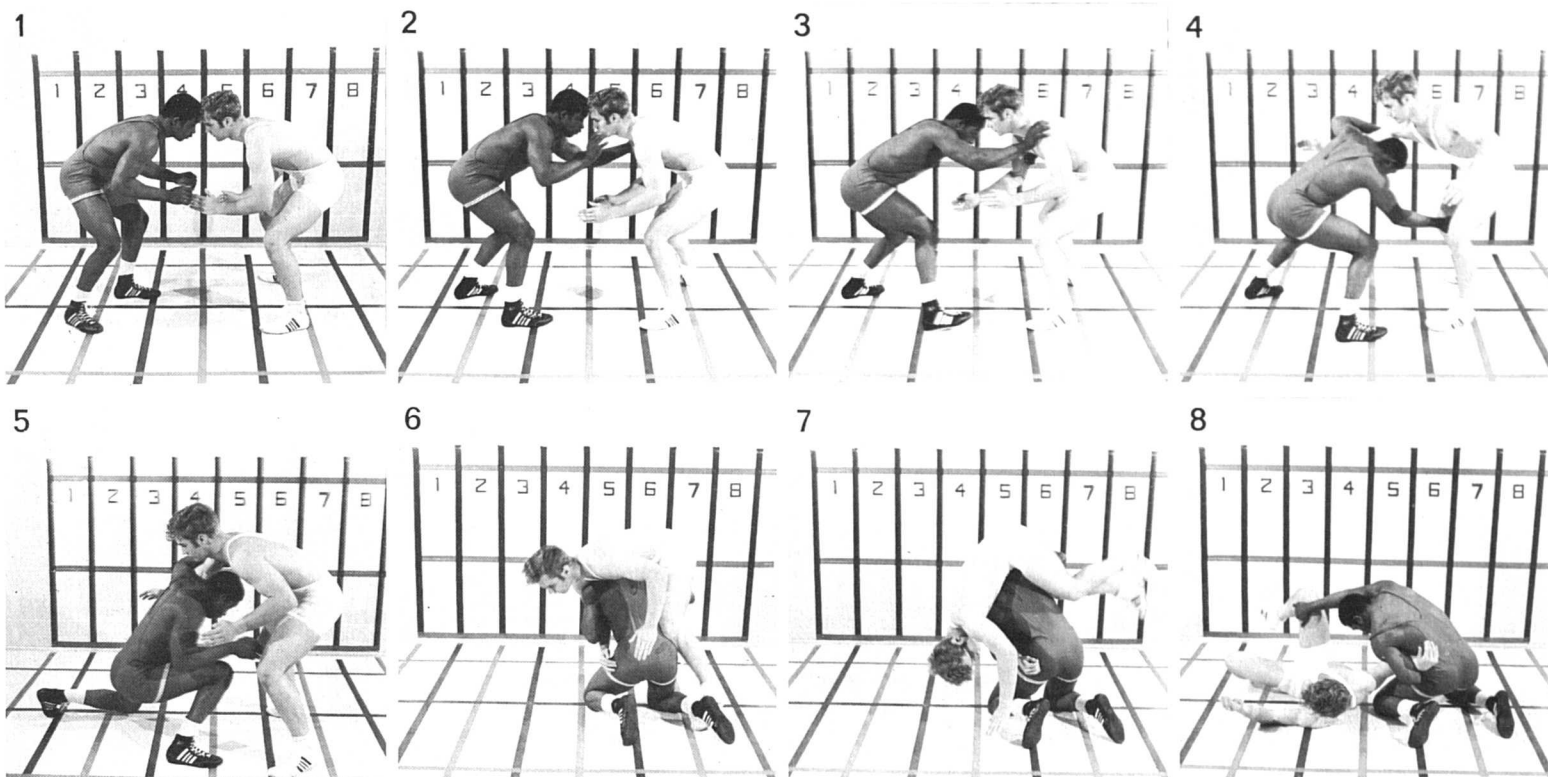
This photo shows the correct position of B's head and arm for the fireman's carry takedown. Note that B's head is under W's arm and to the outside of W's body. B controls W's arm with his thumb pointed inward and parallel with his fingers. The thumb acts as a hook, pulling the arm toward the neck.

FIREMAN'S CARRY

The fireman's carry technique is similar to the double leg tackle penetration. Begin with a long step between your opponent's legs. Place your head under the arm that you are attacking or controlling. Your free arm will go inside his crotch, thus catching the leg above the knee. The stepping leg will go deep into the crotch, touching the mat in a kneeling position. Your rear leg will drive and pivot and also come to a kneeling position. This pivoting action straightens your back, lifting your opponent off the mat while pulling his captured arm down. From this position take your opponent over your head and throw his shoulder down to the mat.

Your head must be placed on the same side of your opponent's body as the arm and leg you are attacking. Your head can either be on your opponent's shoulder or to the side of his head. Catch your opponent's arm as high on the triceps as possible, with the thumb hooked behind his triceps. Make sure your opponent does not control your head.

The key point to remember in a fireman's carry is that you must move to a staggered stance when you start to penetrate.



Set-ups and Second Moves for the Fireman's Carry

The *set-up* for a fireman's carry is designed to do three things:

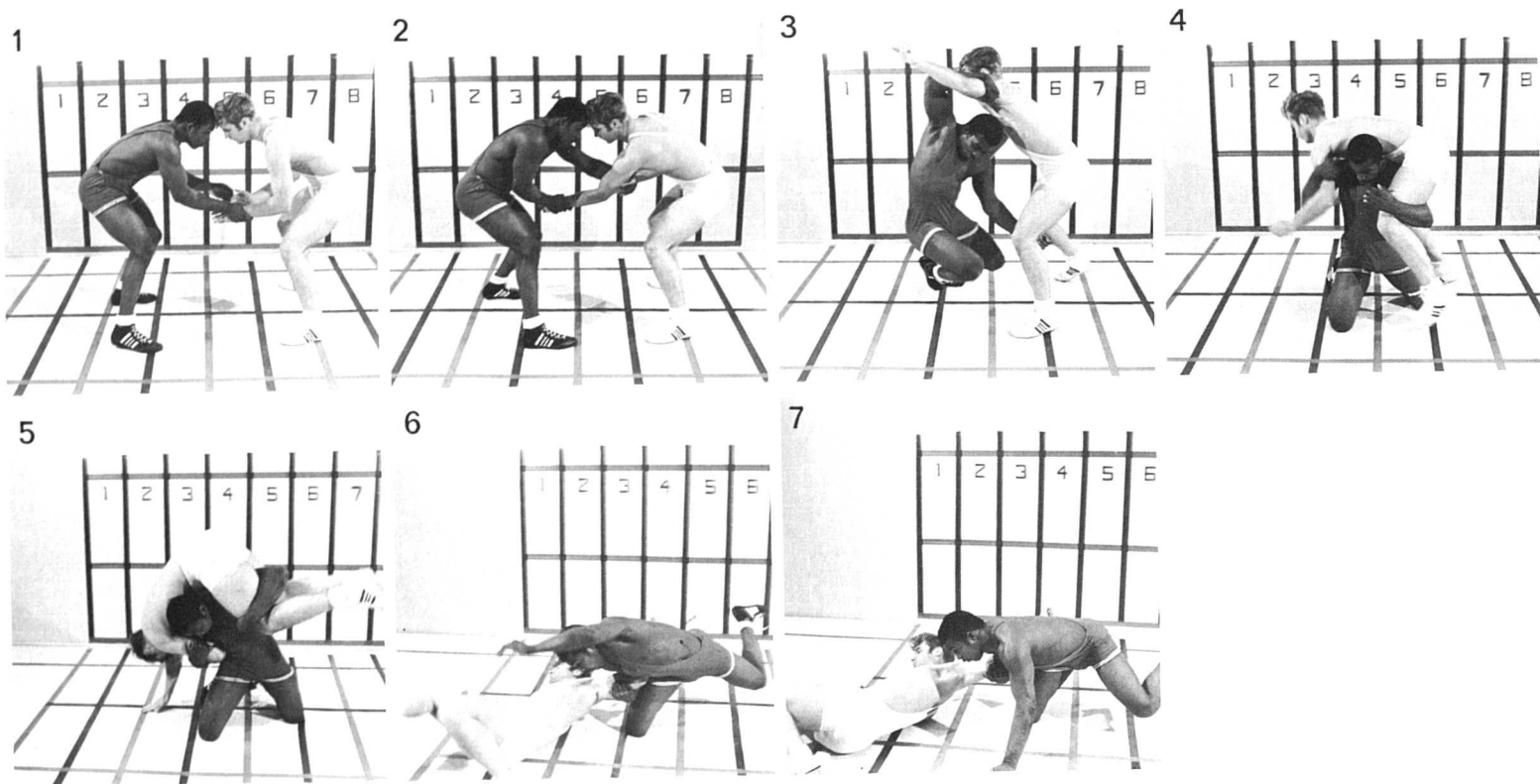
1. Make your opponent step toward you.
2. Make your opponent move the arm that you plan to control away from his body.
3. Make your opponent raise his head up.

The *second move* for a successful fireman's carry is a throw to the mat. Straighten your back to raise your opponent off the mat, making sure that his leg is controlled, and rotate your opponent off your shoulders, over your head, to the mat. This technique is shown in the follow-

ing action sequences, which demonstrate the set-ups and second moves for the fireman's carry. (See also second moves for the near arm and opposite leg takedown, page 92).

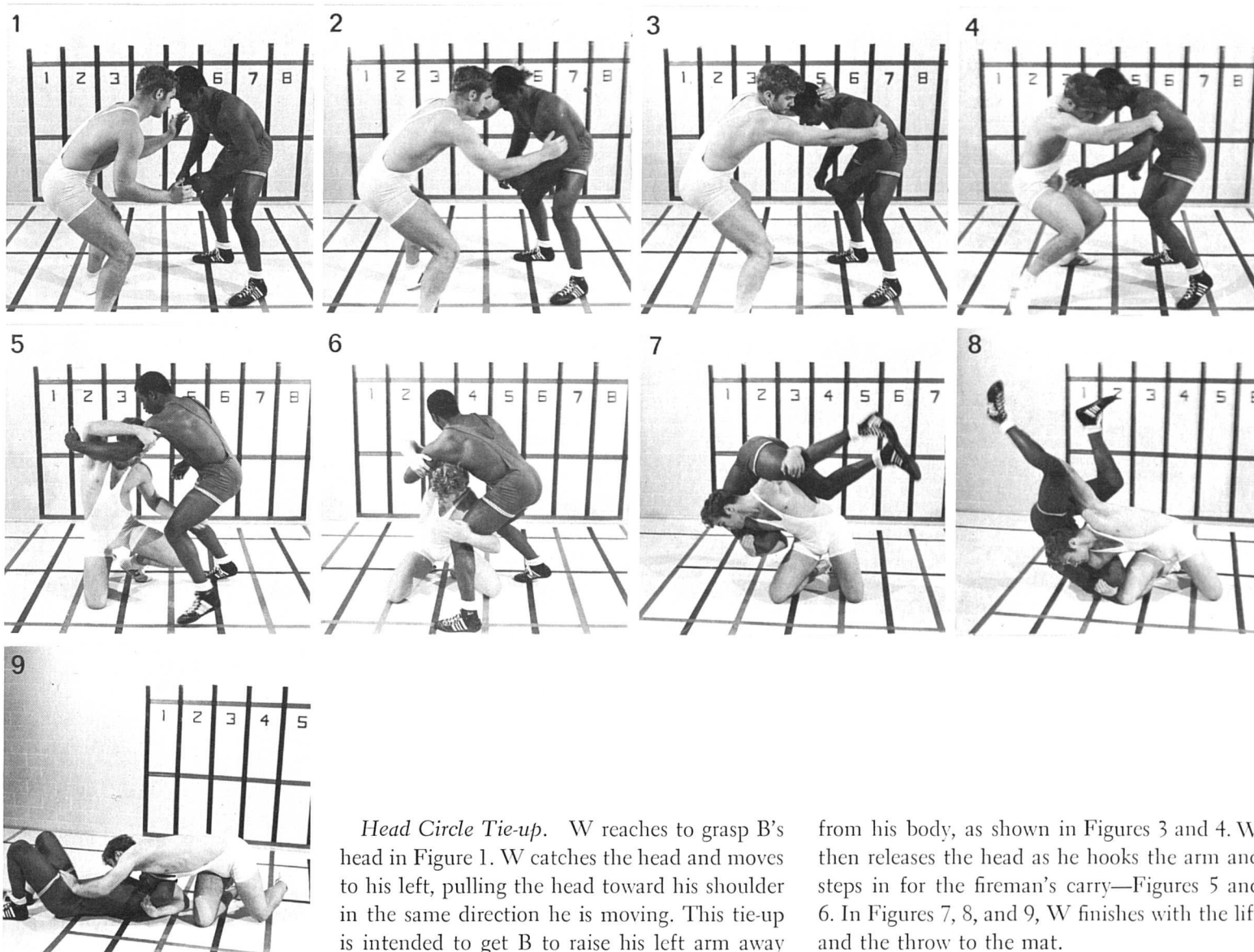
Shoulder Snap. In Figures 1–3, B, from a staggered stance, overhooks W's arm and snaps his shoulder. In Figures 4–6, B moves toward the crotch and attacks the leg. In Figures 7–8, B makes his lift and throw to the mat.

Note that, in Figure 2, B changes to a drop step stance at the same time as he prepares to snap the shoulder.



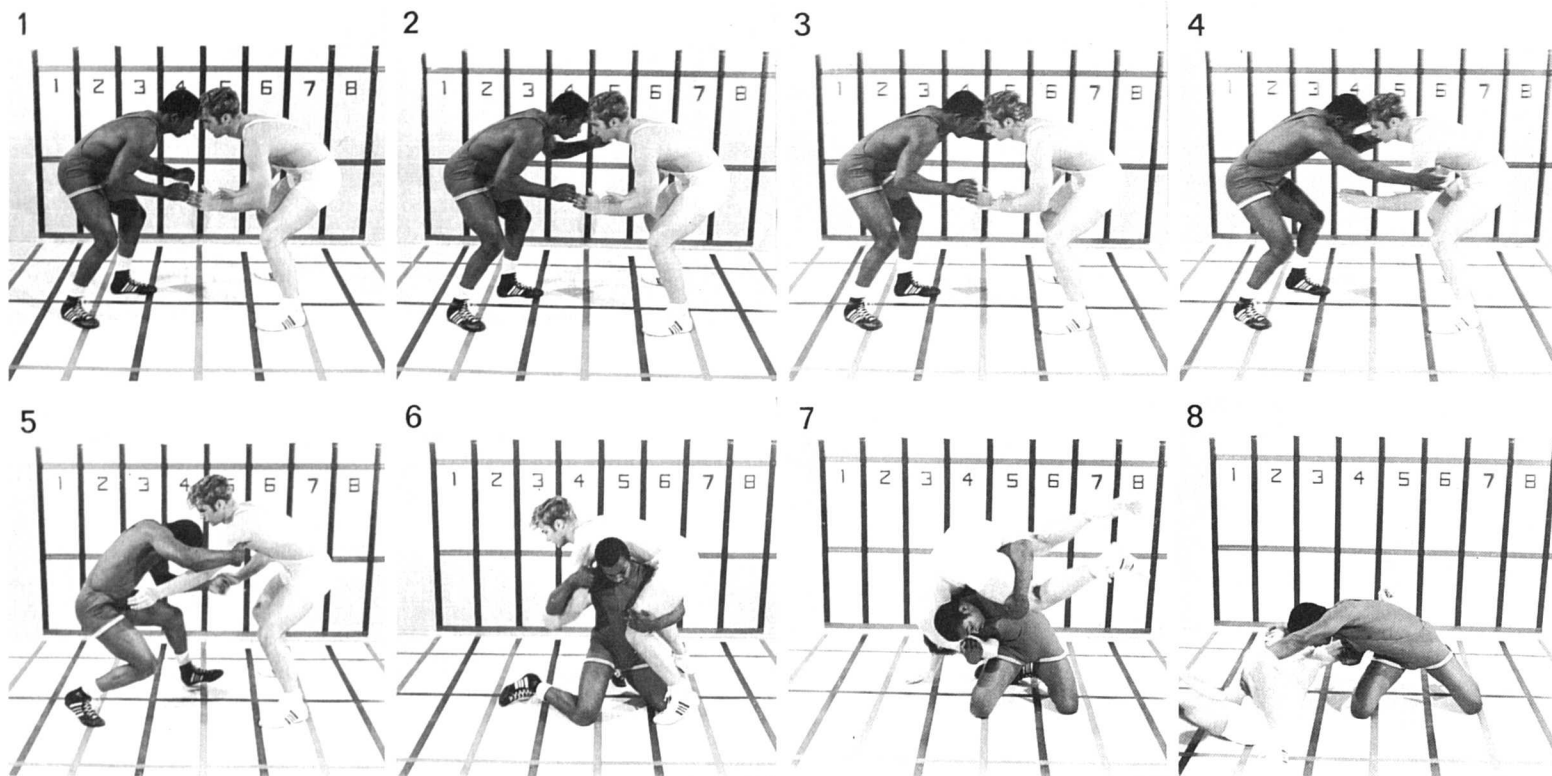
Arm Drag. B goes from a double wrist control in Figure 1 to an arm drag in Figure 2. W reacts by pulling his arm back, and B changes

from a drag to an overhook. B catches the arm in Figure 3. Figures 4-7 show the penetration and finish of the fireman's takedown.



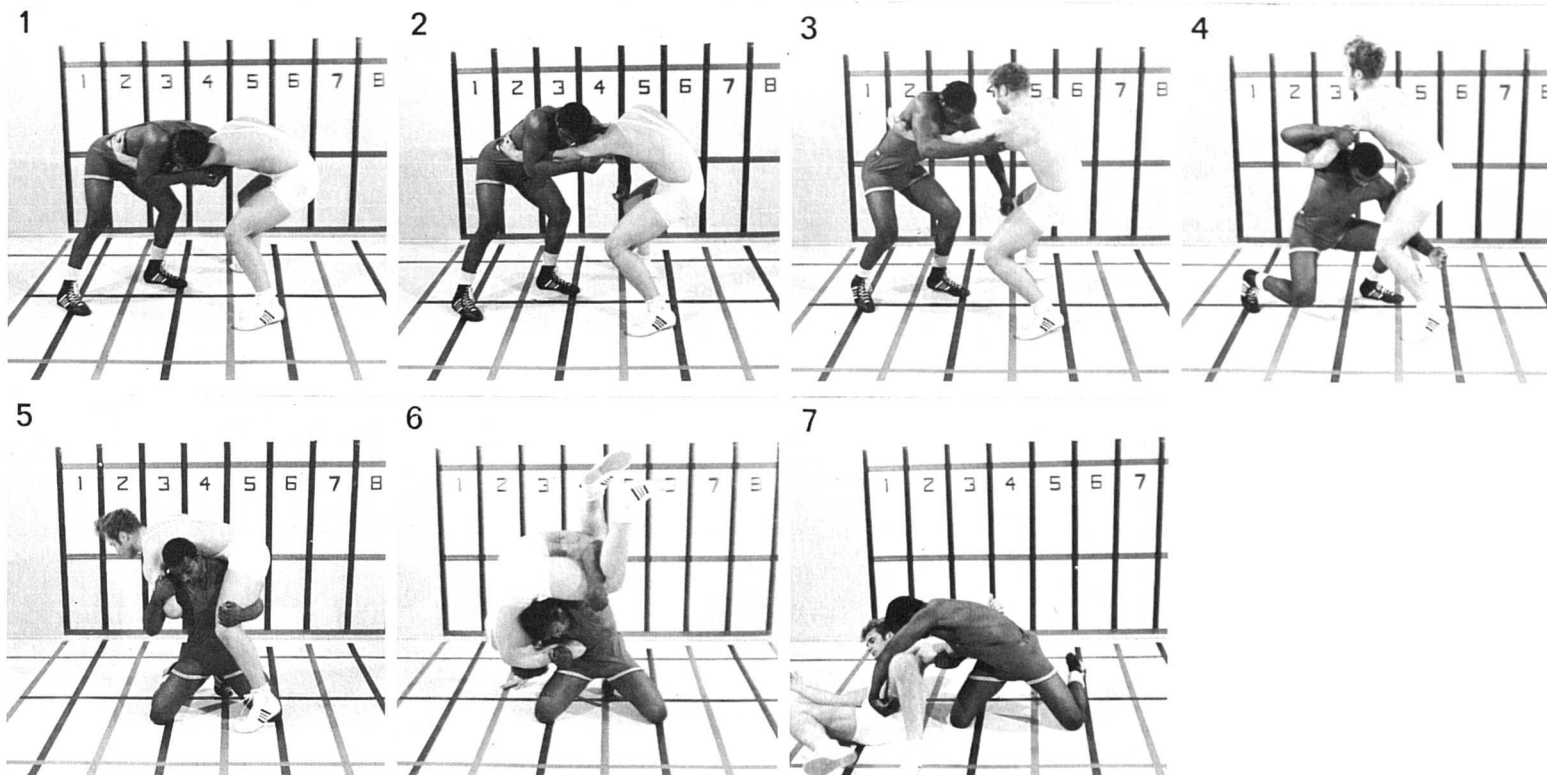
Head Circle Tie-up. W reaches to grasp B's head in Figure 1. W catches the head and moves to his left, pulling the head toward his shoulder in the same direction he is moving. This tie-up is intended to get B to raise his left arm away

from his body, as shown in Figures 3 and 4. W then releases the head as he hooks the arm and steps in for the fireman's carry—Figures 5 and 6. In Figures 7, 8, and 9, W finishes with the lift and the throw to the mat.



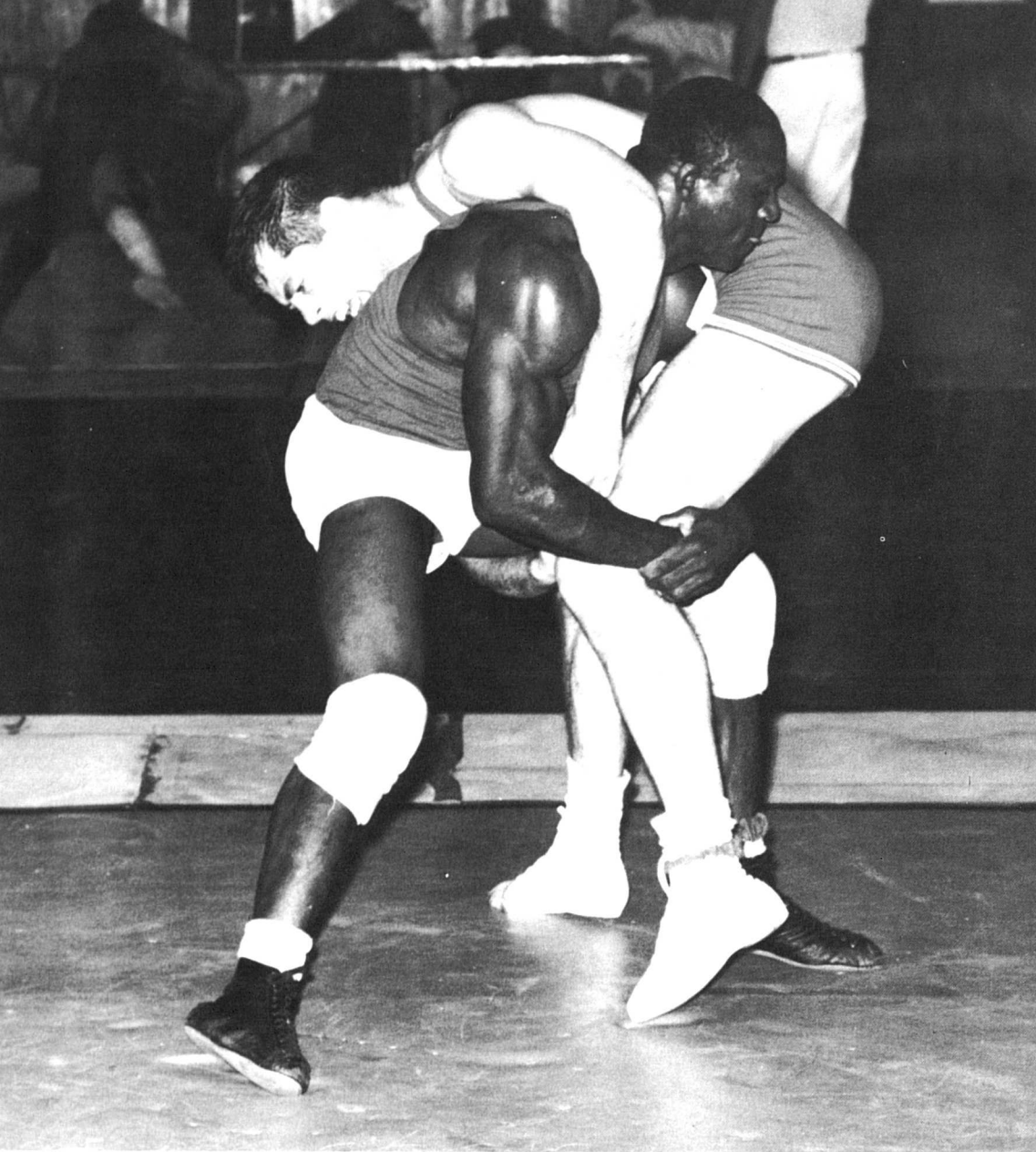
Head Snap. From a staggered stance B does a head snap set-up in Figures 1-4. As W reacts in Figure 4, B reaches for arm control and be-

gins his fireman's carry, while W is straightening up. Figures 5-8 show the penetration and finish.



Head Release. From a head and arm control in Figure 1, B forces W's head down. W struggles to free his head in Figure 2. B allows W to free his head in Figure 3 but maintains control

of his arm. From Figure 3, B begins his penetration, using a step-in and fireman's carry, finishing in Figures 5-7. (See also "Head and Arm Control," pages 140-152.)

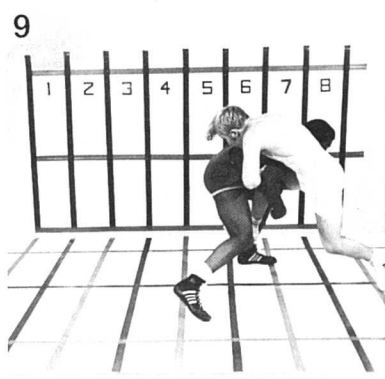
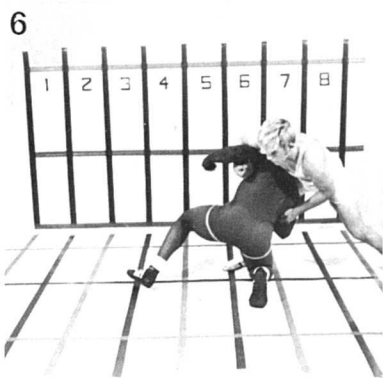
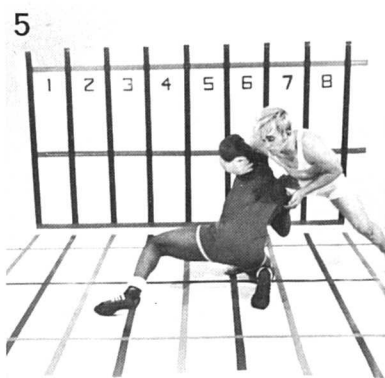
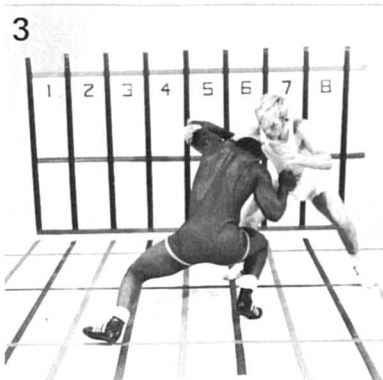
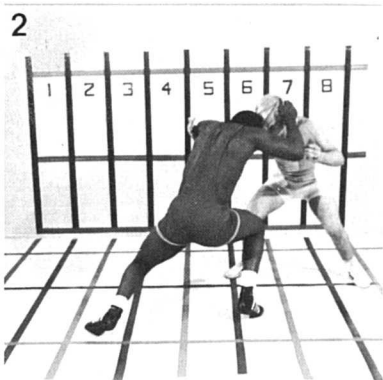
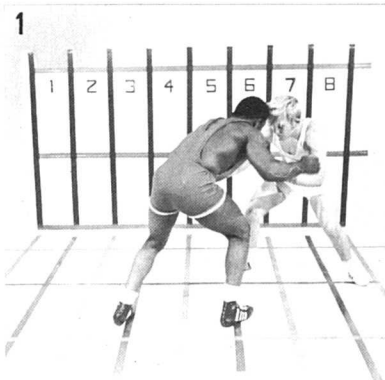


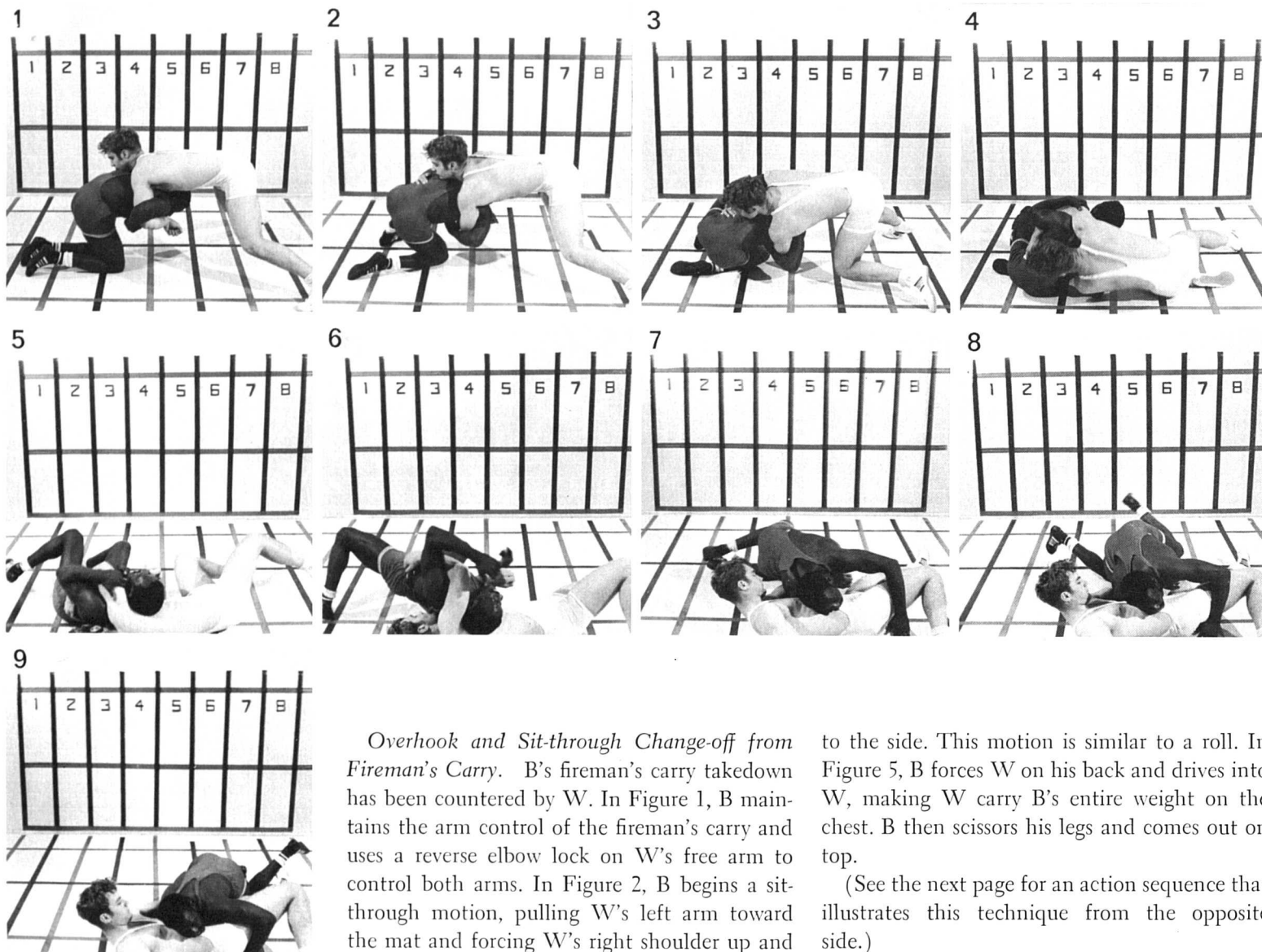
Fireman's Carry Change-off to Double Leg.

From a staggered stance in Figure 1, B does a head snap in Figure 2; as W reacts in Figure 3, B overhooks W's right arm and steps in for his fireman's carry in Figure 4. In Figure 5, W tries to counter B by whipping B over. However, B changes from a fireman's carry to a double leg tackle by attacking W's leg with both hands, in the rest of the picture sequence (opposite).

Note the change in direction shown in Figure 6, as B switches off to a double leg in Figure 10.

Two Olympians, Charles Tribble and Dan Brand, in action. Brand, on top, is trying to counter Tribble's attempted second move.

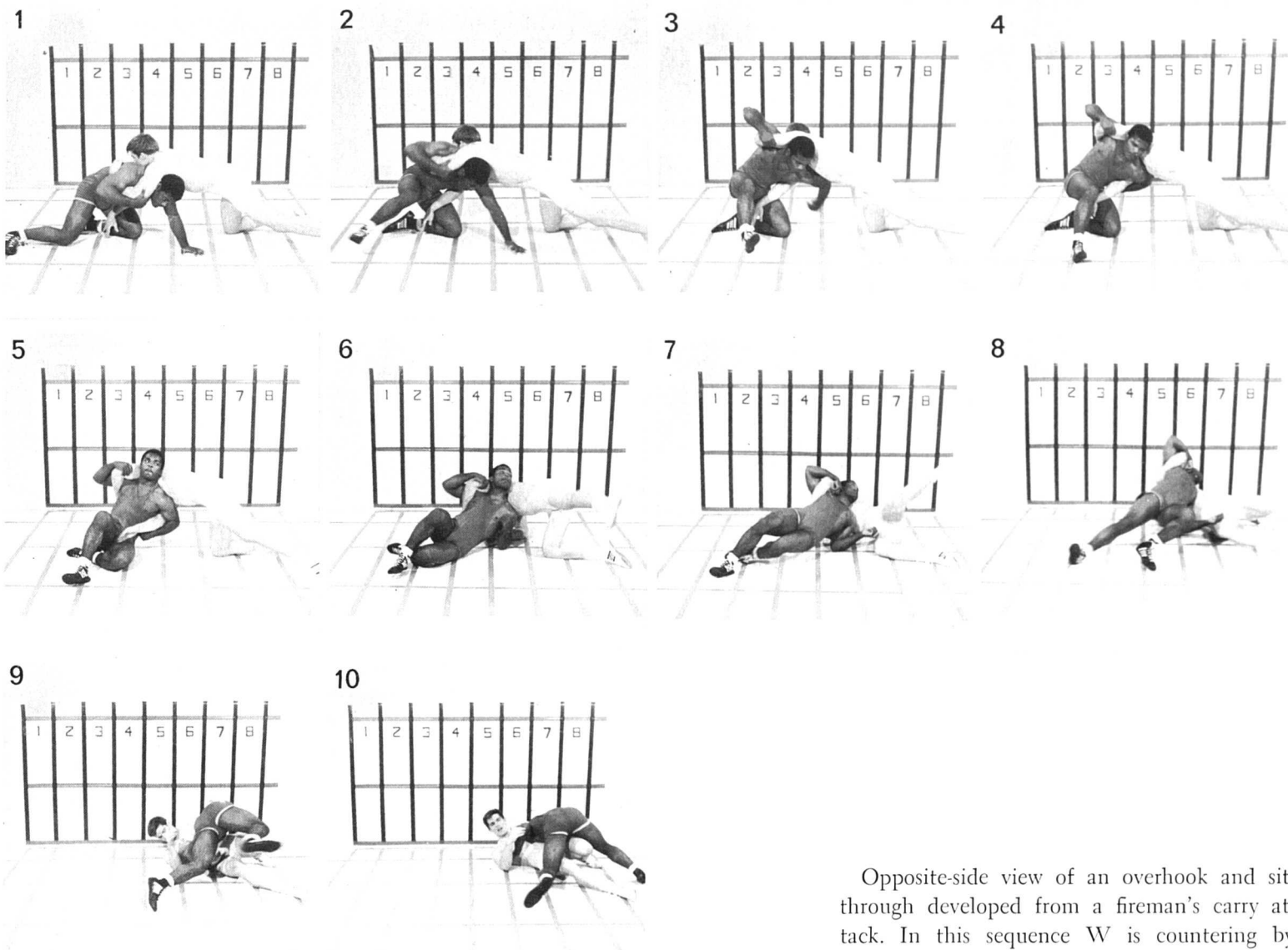




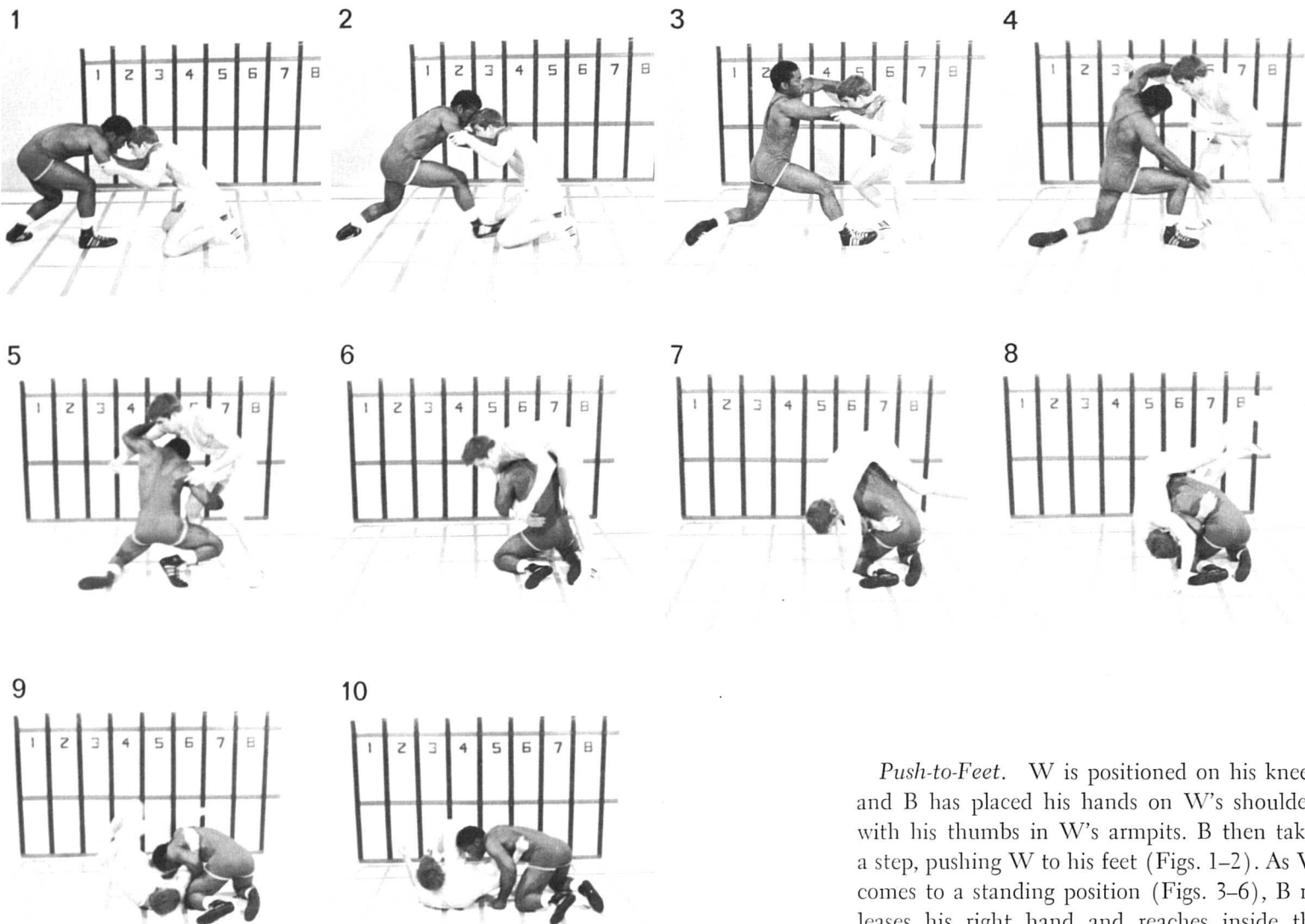
Overhook and Sit-through Change-off from Fireman's Carry. B's fireman's carry takedown has been countered by W. In Figure 1, B maintains the arm control of the fireman's carry and uses a reverse elbow lock on W's free arm to control both arms. In Figure 2, B begins a sit-through motion, pulling W's left arm toward the mat and forcing W's right shoulder up and

to the side. This motion is similar to a roll. In Figure 5, B forces W on his back and drives into W, making W carry B's entire weight on the chest. B then scissors his legs and comes out on top.

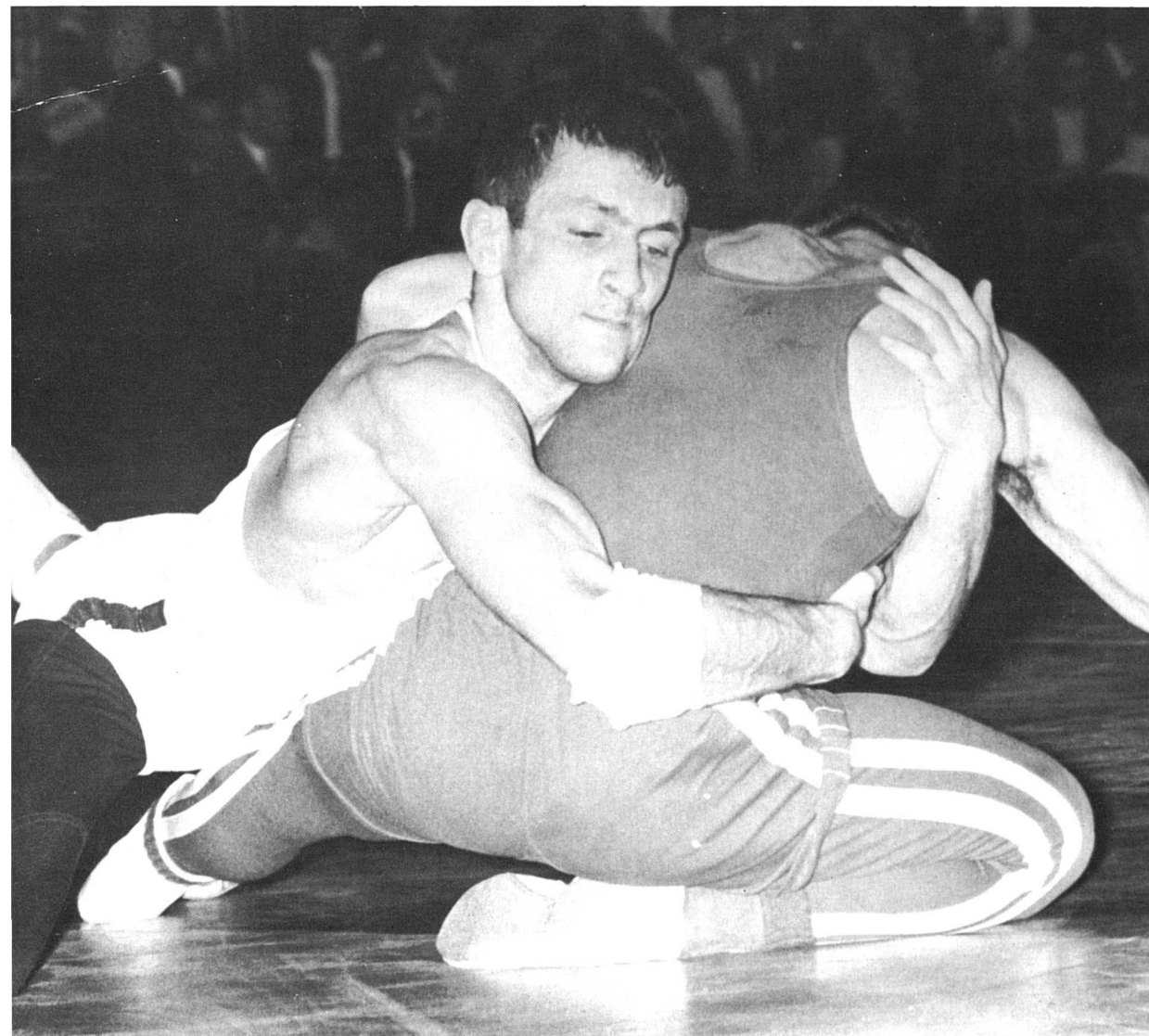
(See the next page for an action sequence that illustrates this technique from the opposite side.)



Opposite-side view of an overhook and sit-through developed from a fireman's carry attack. In this sequence W is countering by hooking inside the crotch.



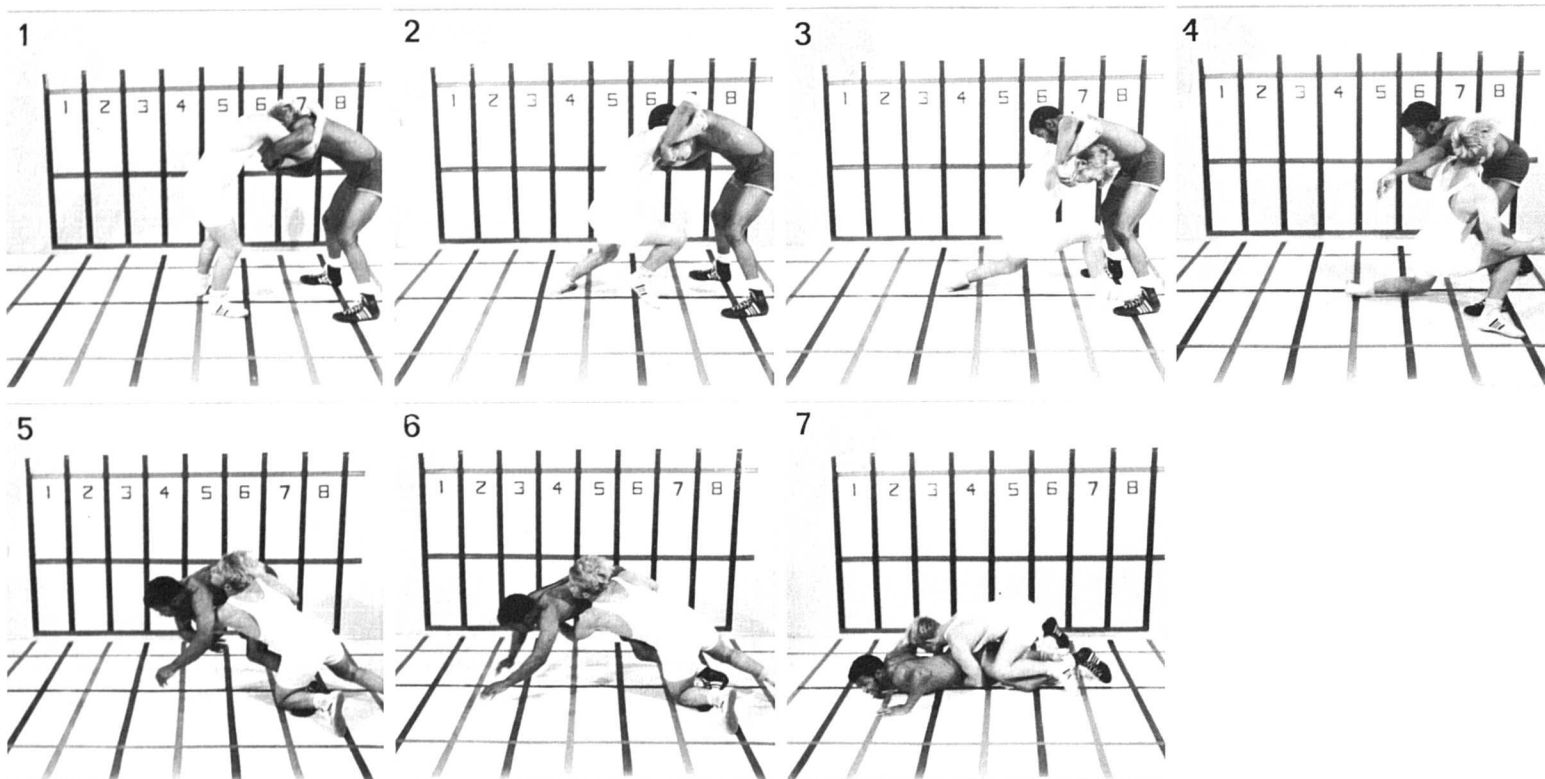
Push-to-Feet. W is positioned on his knees, and B has placed his hands on W's shoulders with his thumbs in W's armpits. B then takes a step, pushing W to his feet (Figs. 1-2). As W comes to a standing position (Figs. 3-6), B releases his right hand and reaches inside the crotch for a fireman's carry. B finishes with a lift and throw to the mat (Figs. 7-10).



DUCK-UNDER

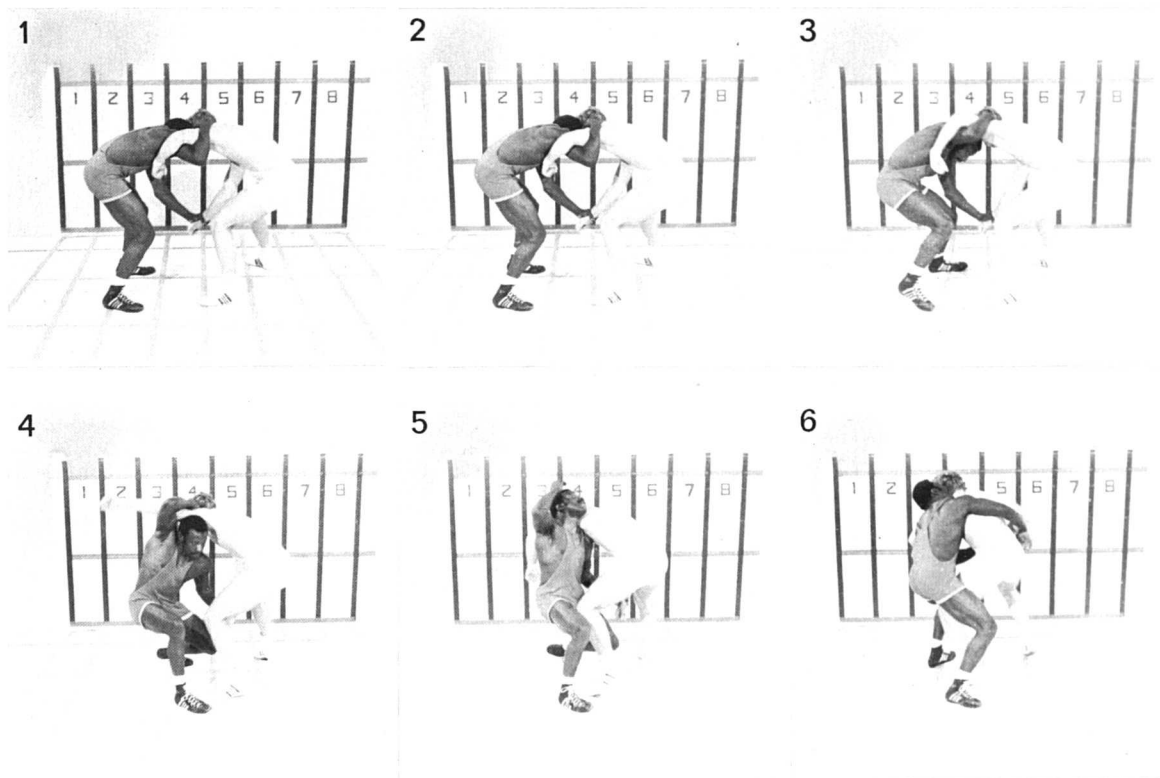
The duck-under can be described as putting your head behind your opponent's arm. This is done from a number of tie-ups which in themselves constitute the set-up. The techniques used are stepping and squatting while getting your opponent to move his arm away from the side you plan to go under. The breakdown depends upon the position of your opponent's body. The following picture sequences show the techniques used. (See also "Breakdowns from Behind," pages 153–162.)

Mike Caruso executes a duck-under.



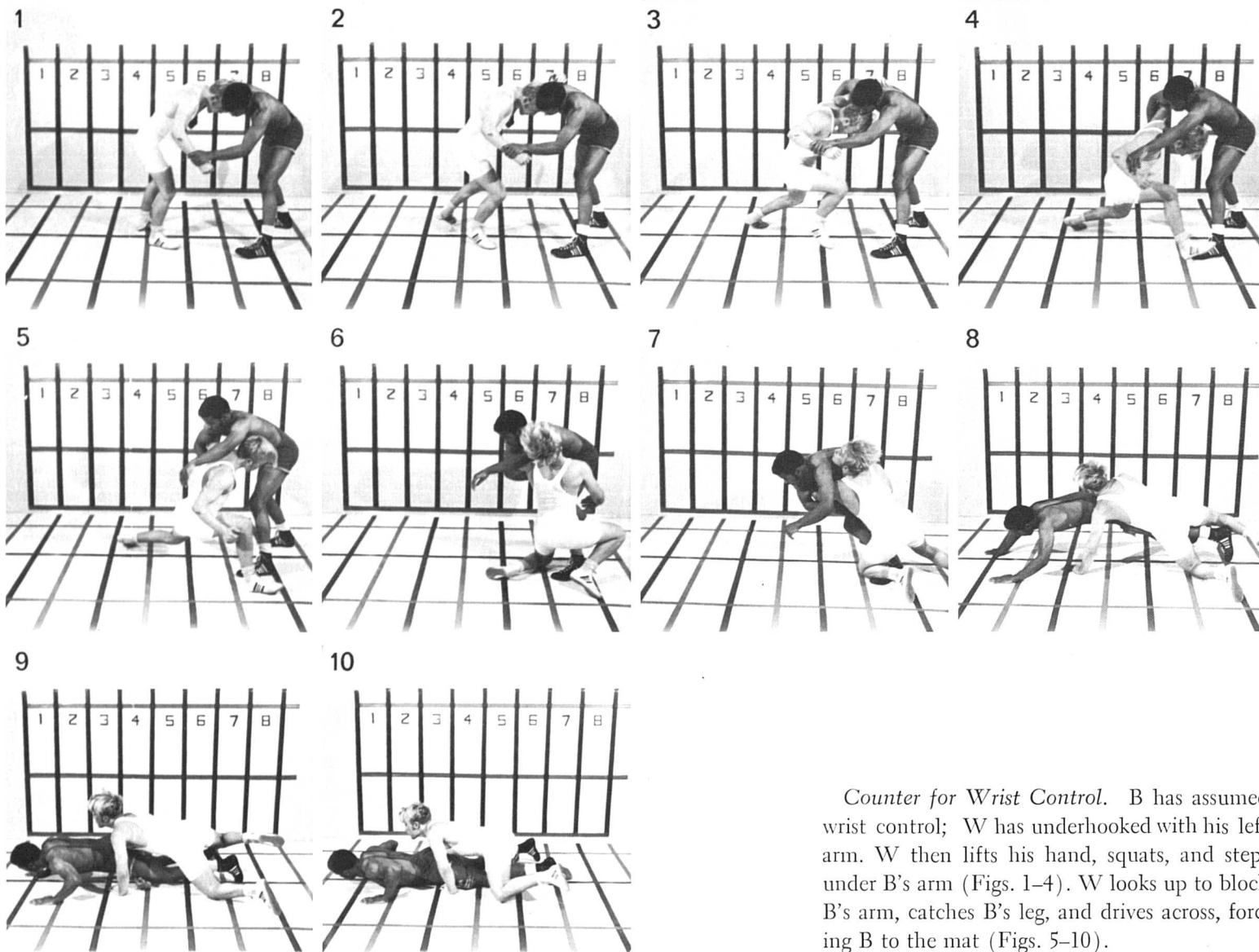
Double Underhook. W underhooks both of B's arms and takes a step and squats, placing his head under B's arm, in Figures 1, 2, and 3.

W then looks up, blocking the arm and reaching behind the leg, at the same time driving across and forcing B to the mat.

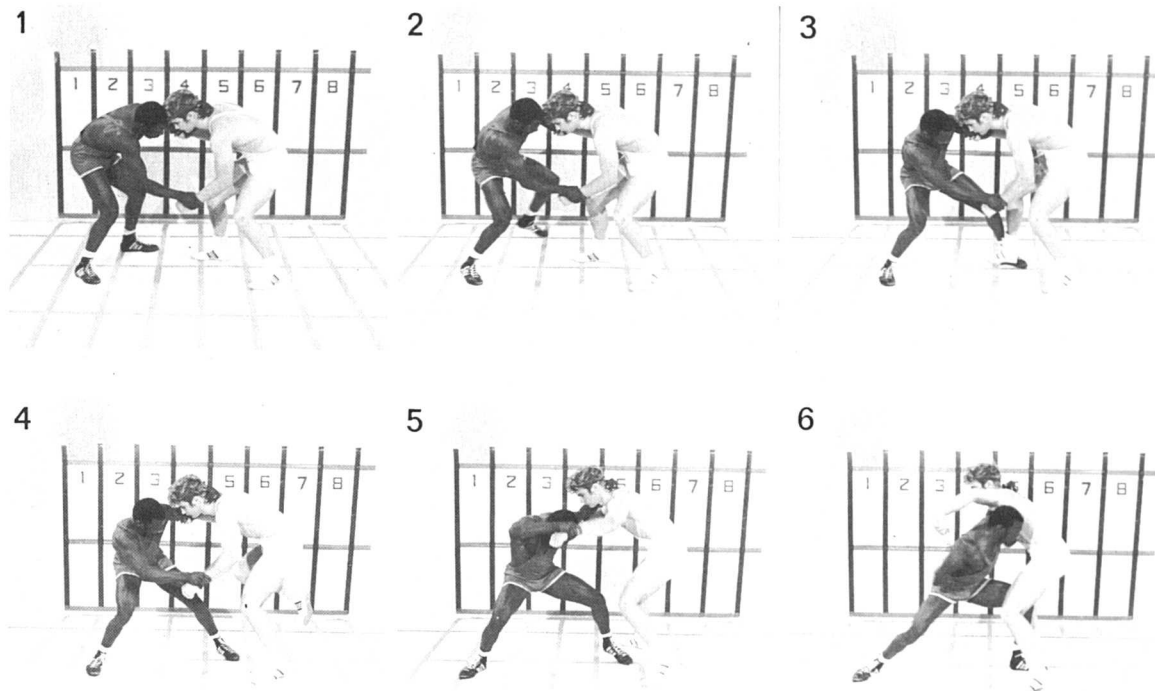


Wrist Control Underhook. From an underhook and wrist control tie-up in Figure 1, B squats and lifts W's left arm in Figure 2. In Figure 3, B steps forward while lifting the arm,

ducking his head under W's arm. In Figure 4, B releases the wrist, looks up to block W's arm, and drives off his right leg, placing himself behind W.



Counter for Wrist Control. B has assumed wrist control; W has underhooked with his left arm. W then lifts his hand, squats, and steps under B's arm (Figs. 1-4). W looks up to block B's arm, catches B's leg, and drives across, forcing B to the mat (Figs. 5-10).



Foot Kick. From a wrist control and collar tie-up in Figure 1, B attempts a foot kick in Figures 2 and 3. As W reacts to the foot kick in

Figure 4, B lifts the wrist and ducks his head under W's arm in Figures 5 and 6.

7



8



9



10



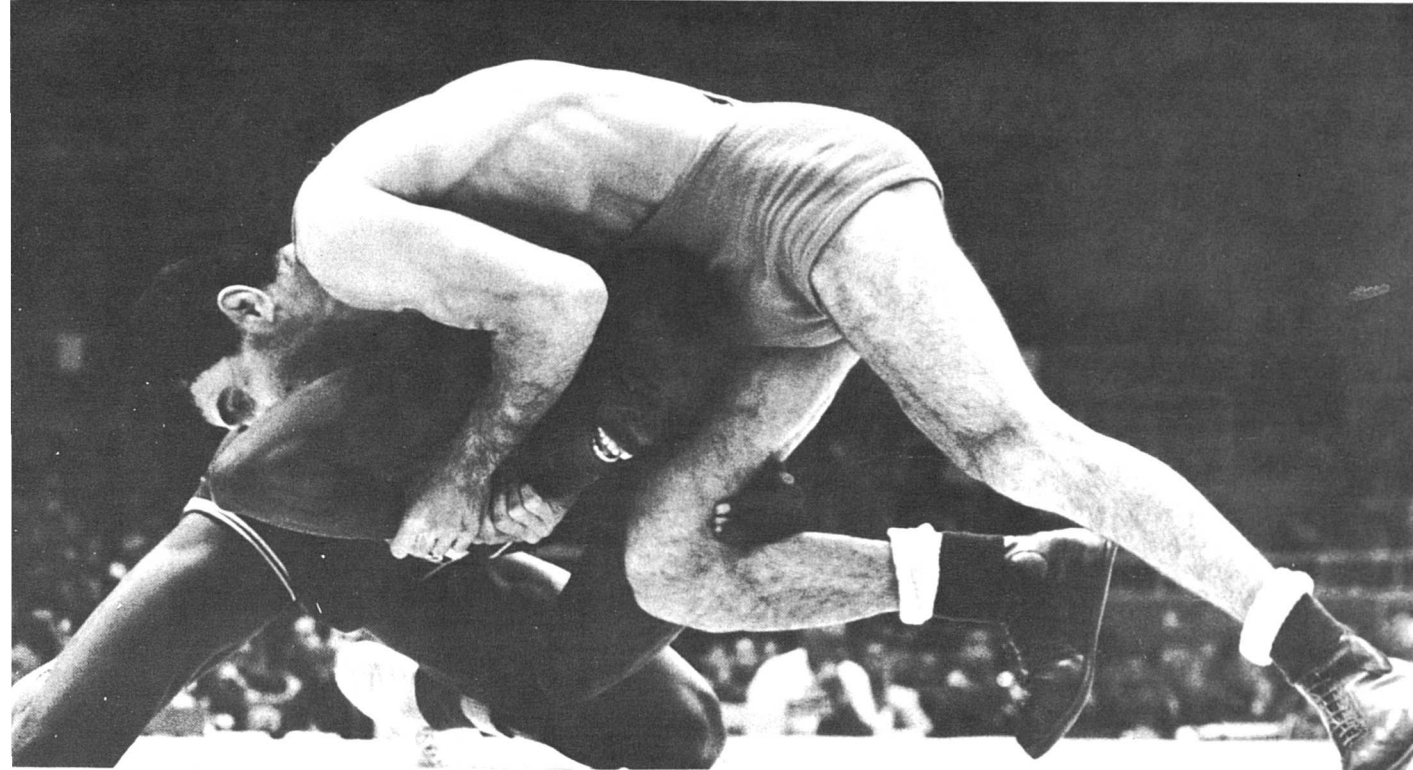
11



12



Foot Kick (cont.). Figures 7 through 12 show B finishing this move with a lifting action.



Bob Douglas and Nodar Khokhashvili, World Champion from Russia, in the final rounds of the Tokyo Olympics, 1964.

SINGLE LEG TACKLE

Penetration should carry you directly to the leg you are attacking, keeping your head inside the leg. At this point you should be on your knees. It is important to keep your opponent's weight on his free foot, which can be accomplished by standing up or by bringing your outside leg up and driving across.

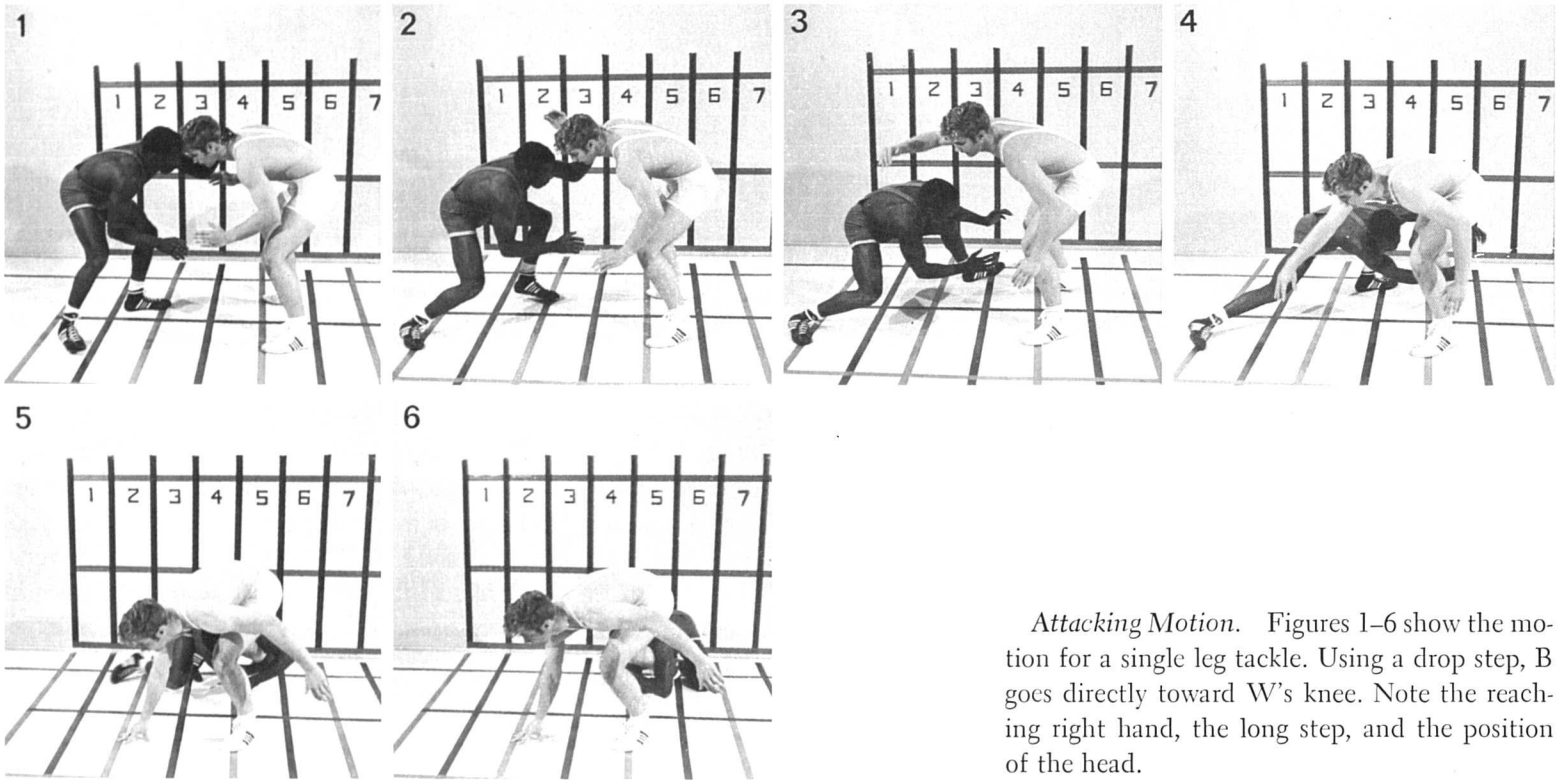
For the cross-body single leg tackle, your head should come from the right side of the opponent's body to the left leg, or vice versa. Your head should cross his body beneath his head.

An important thing to remember when doing

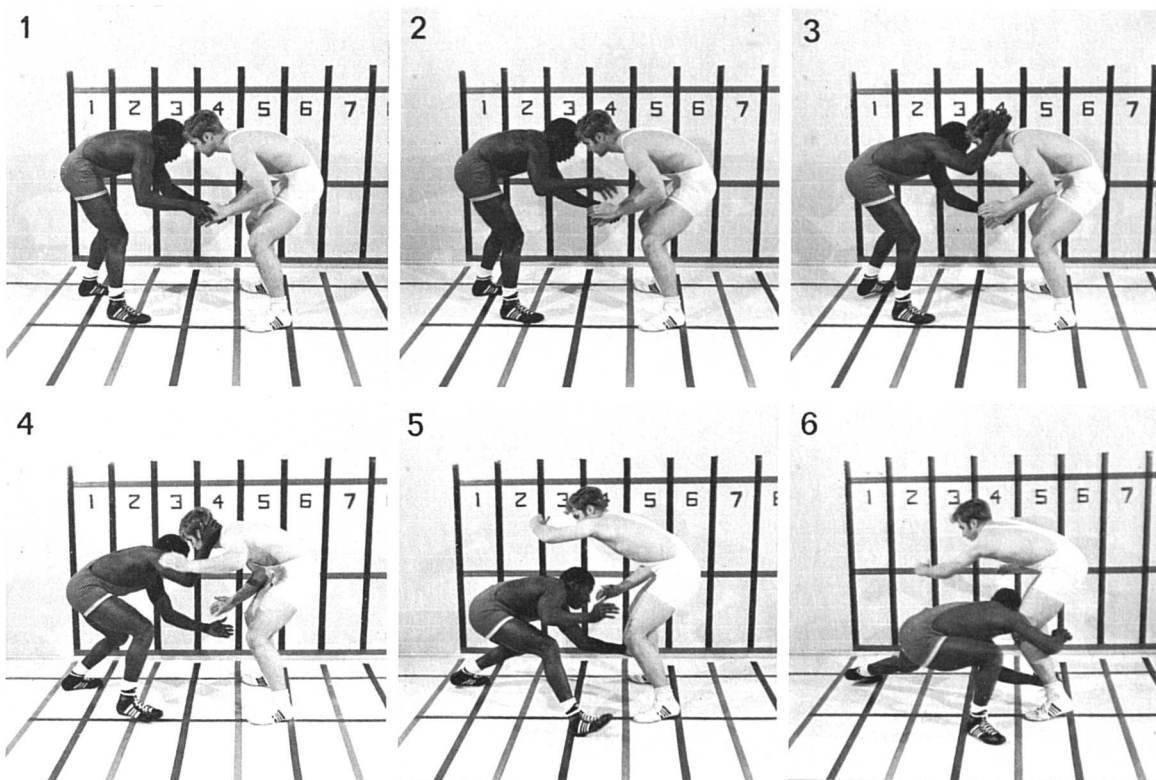
a single leg tackle is that you must set up your opponent's arm on the same side as the leg you are attacking. A single leg tackle set-up involves making the opponent raise his arm up away from his body on the same side as the leg you are attacking. On the cross-body tackle, your right hand will be the first to reach for the leg if you are attacking the right leg, and similarly, your left hand, if your move is to the left. Use the drop step or the step-in technique for penetration.



Hand Position. In this photograph B demonstrates the position of the hands in a single leg tackle. When shooting to the right, the right arm will lock the left wrist. When shooting to the left, the left arm will lock the right wrist.



Attacking Motion. Figures 1-6 show the motion for a single leg tackle. Using a drop step, B goes directly toward W's knee. Note the reaching right hand, the long step, and the position of the head.

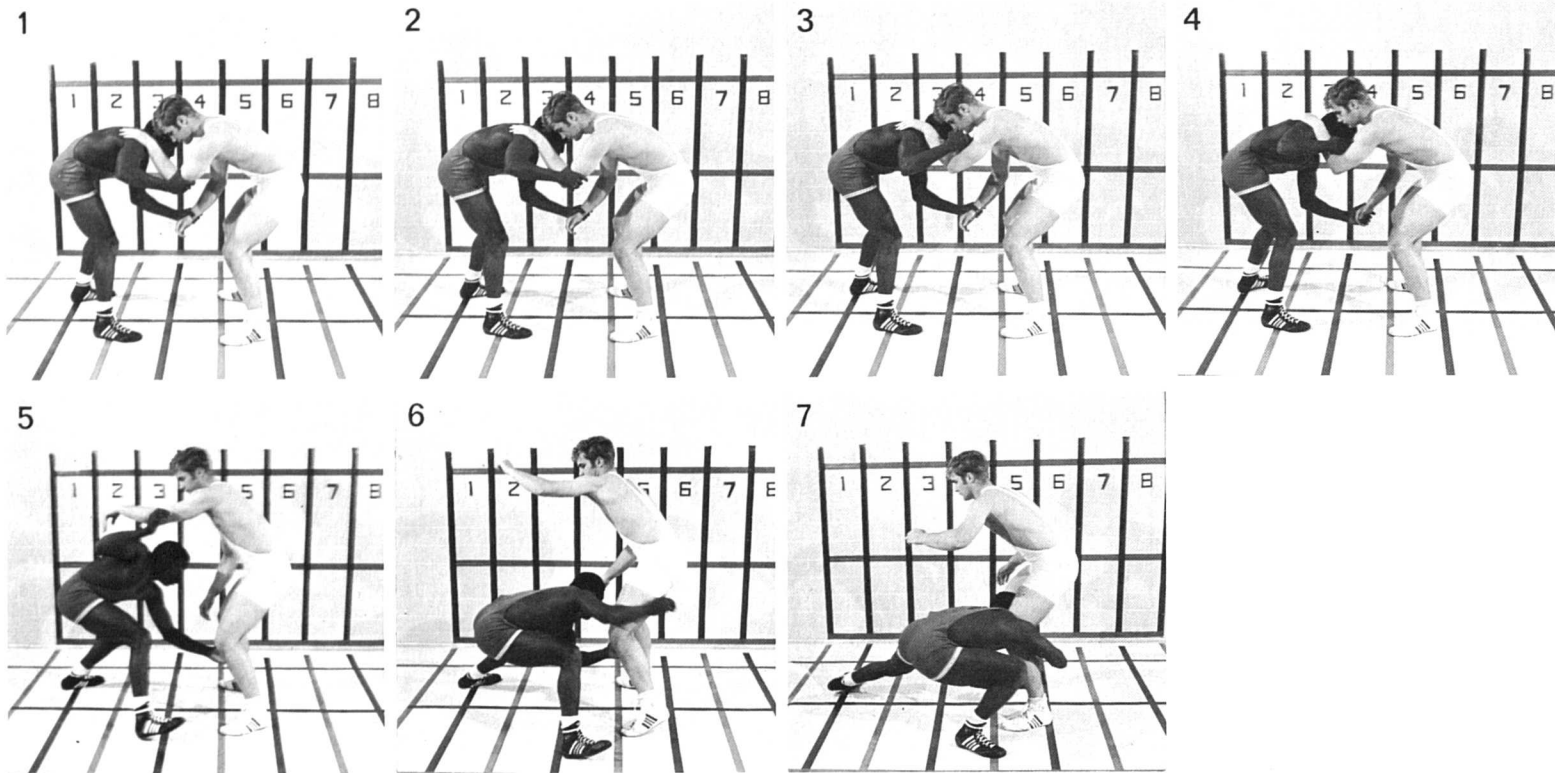


Set-ups for the Single Leg

These techniques are designed to prevent the arm on the side of the leg that you plan to attack from countering. The following picture sequences show the techniques used.

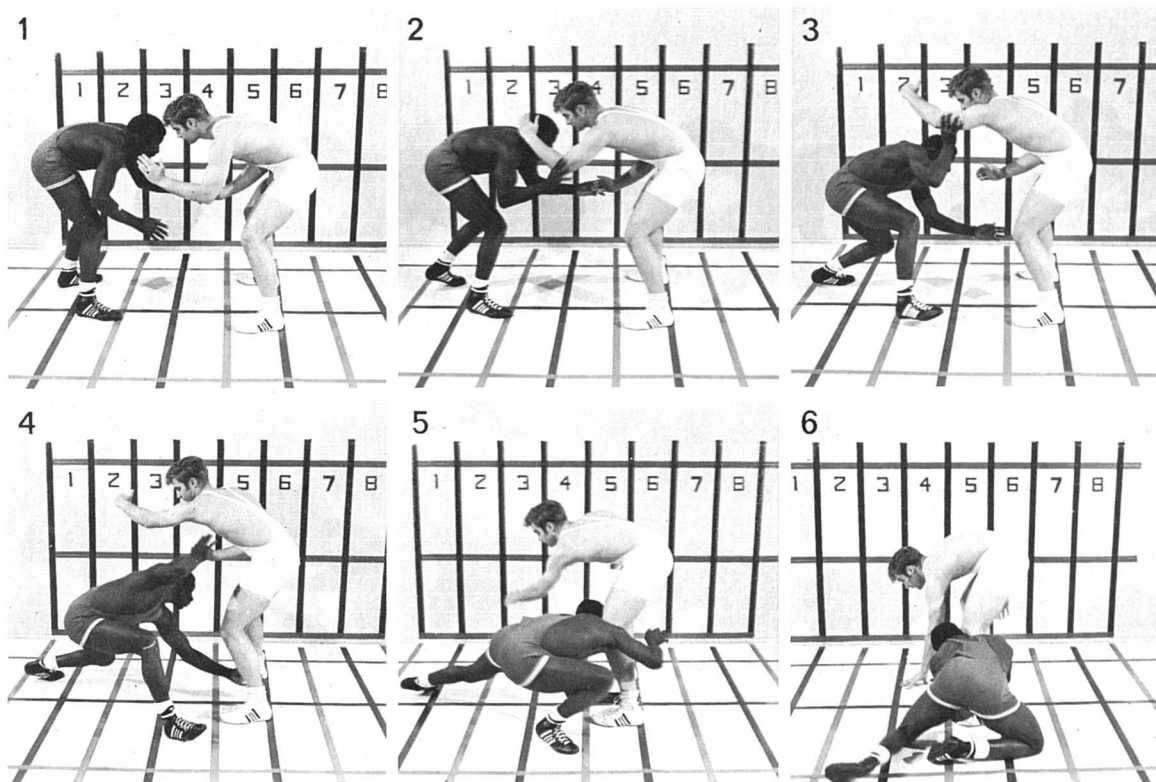
Head Snap. From a hand control position in

Figure 1, B releases the hands and starts a head snap set-up. In Figures 3 and 4, W's reaction is to raise both his left arm and his head. In Figure 5 we see B timing his penetration to W's reaction and attacking W's left leg.



Forearm Pull. B has elbow and wrist control in Figures 1 and 2. In Figure 3, B releases the elbow and quickly overhooks the forearm, jerking it toward his chest, in Figure 4. In 5, B re-

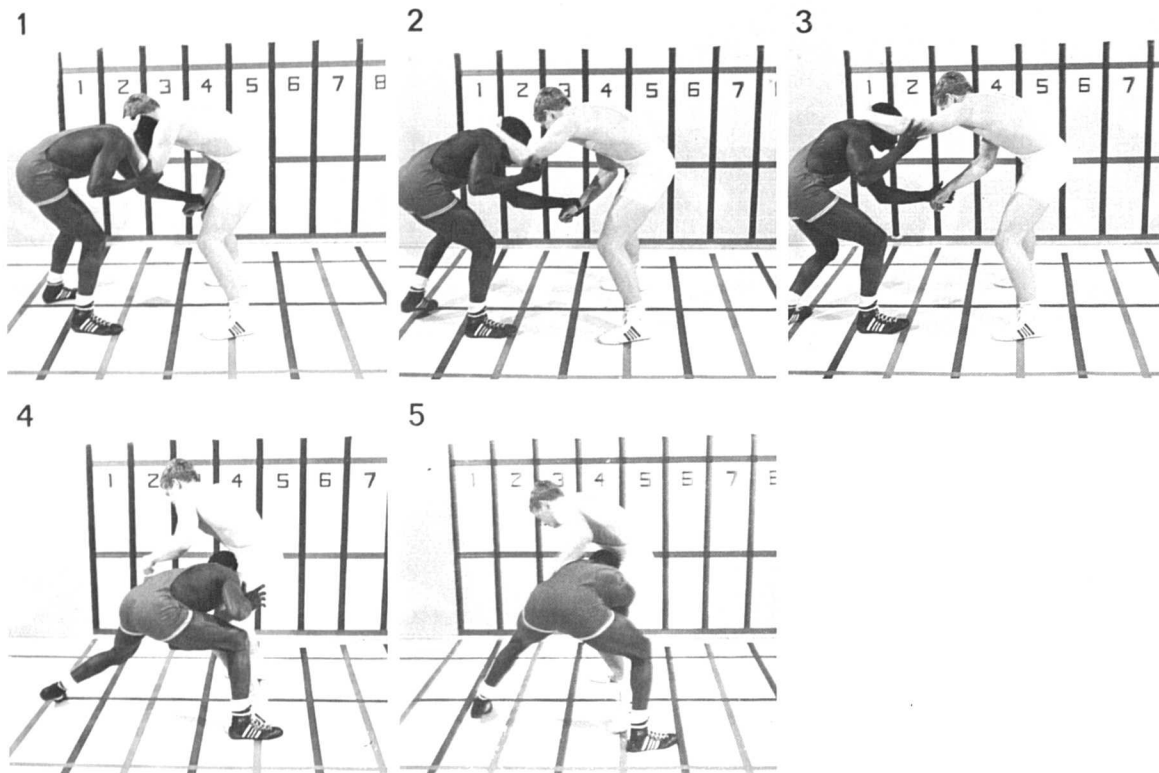
leases the arm and begins the single leg tackle. W reacted to the pull by pulling back and attempting to free his arm, a movement which enables B to attack the exposed leg.



Elbow Post—Low Single. The elbow post set-up may be used for a low or a high single leg tackle. As W attempts head control in Figures 1 and 2, B intercepts the left arm at the elbow with his thumb on the inside. B holds W's el-

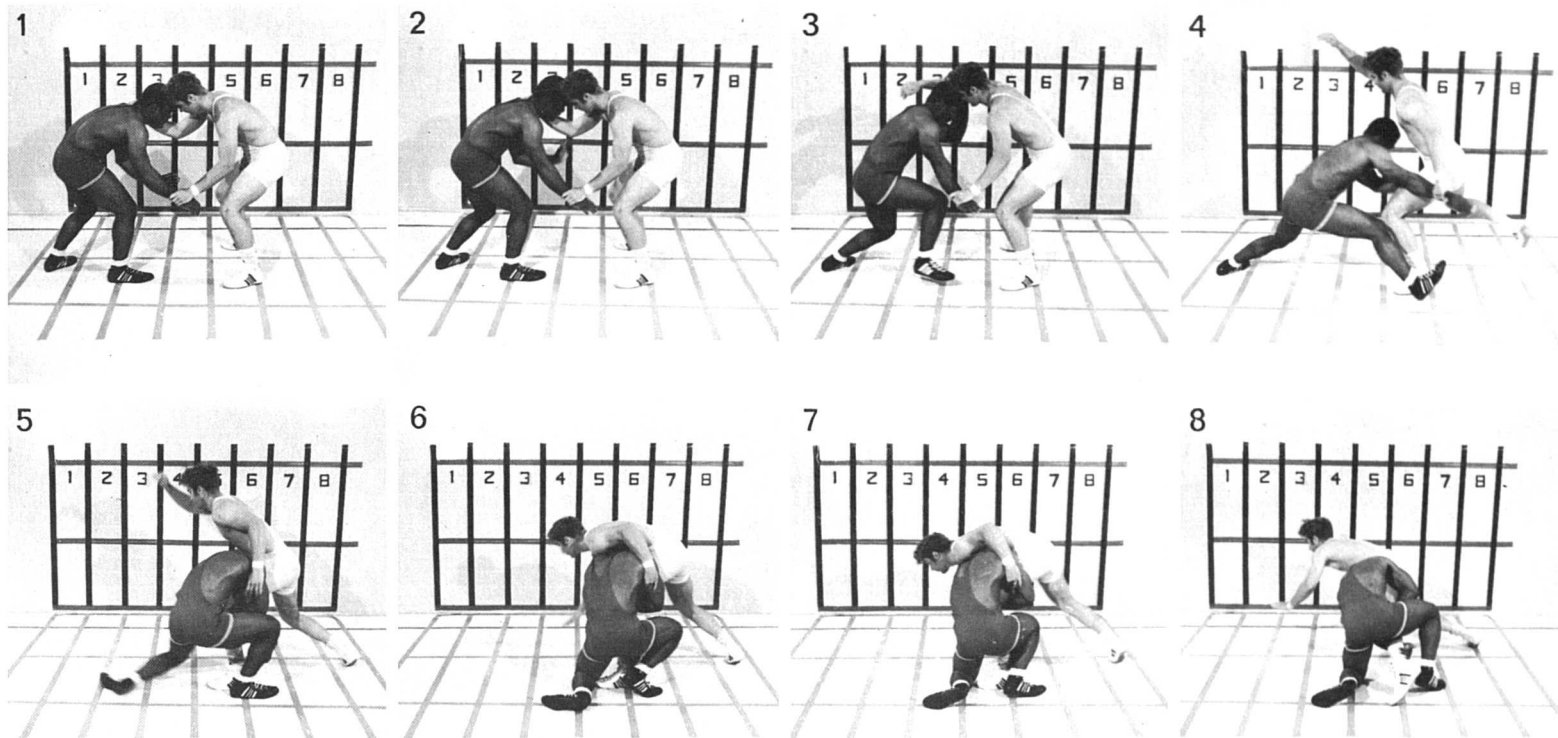
bow to prevent the arm from countering his penetration. Figure 5 shows the tackle.

Note that B does not lift W's elbow but rather keeps it posted to prevent W from countering.



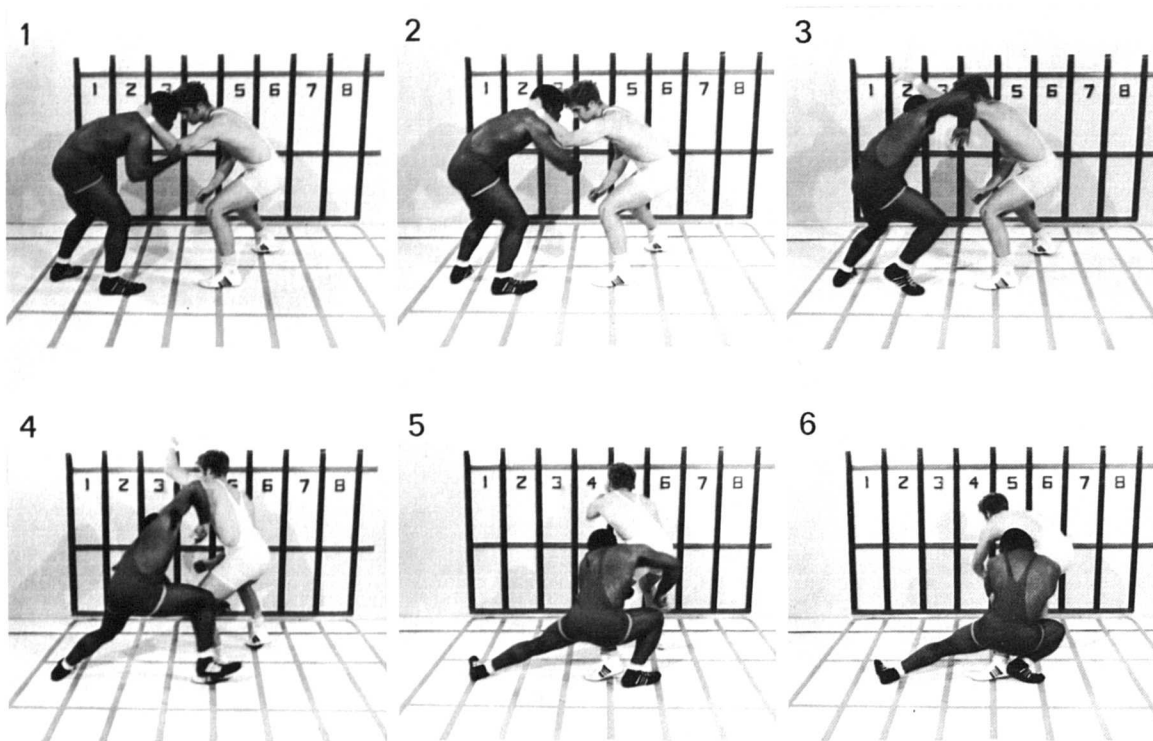
Elbow Post—High Single. From an elbow and wrist tie-up, B extends W's elbow by taking a drop step (Figs. 1, 2, 3). As W's left arm is

extended, in Figure 3, B posts the elbow and makes his penetration.



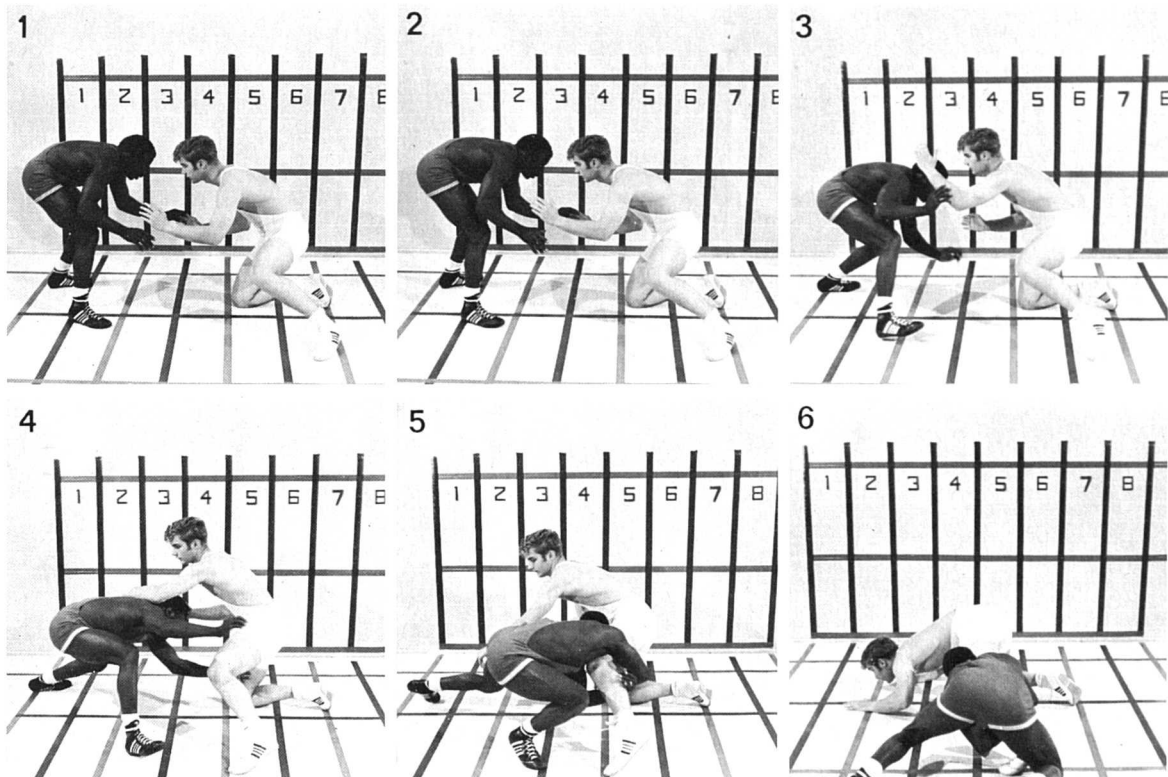
Elbow Post and Opposite Leg Tackle. W has wrist control and is attempting a collar tie-up in Figures 1–2. B uses an elbow post set-up. W's reaction is seen in Figures 3 and 4. W reacts by

moving the leg on the side where B is posting the elbow. B then attacks the leg on the opposite side, Figures 4–8.



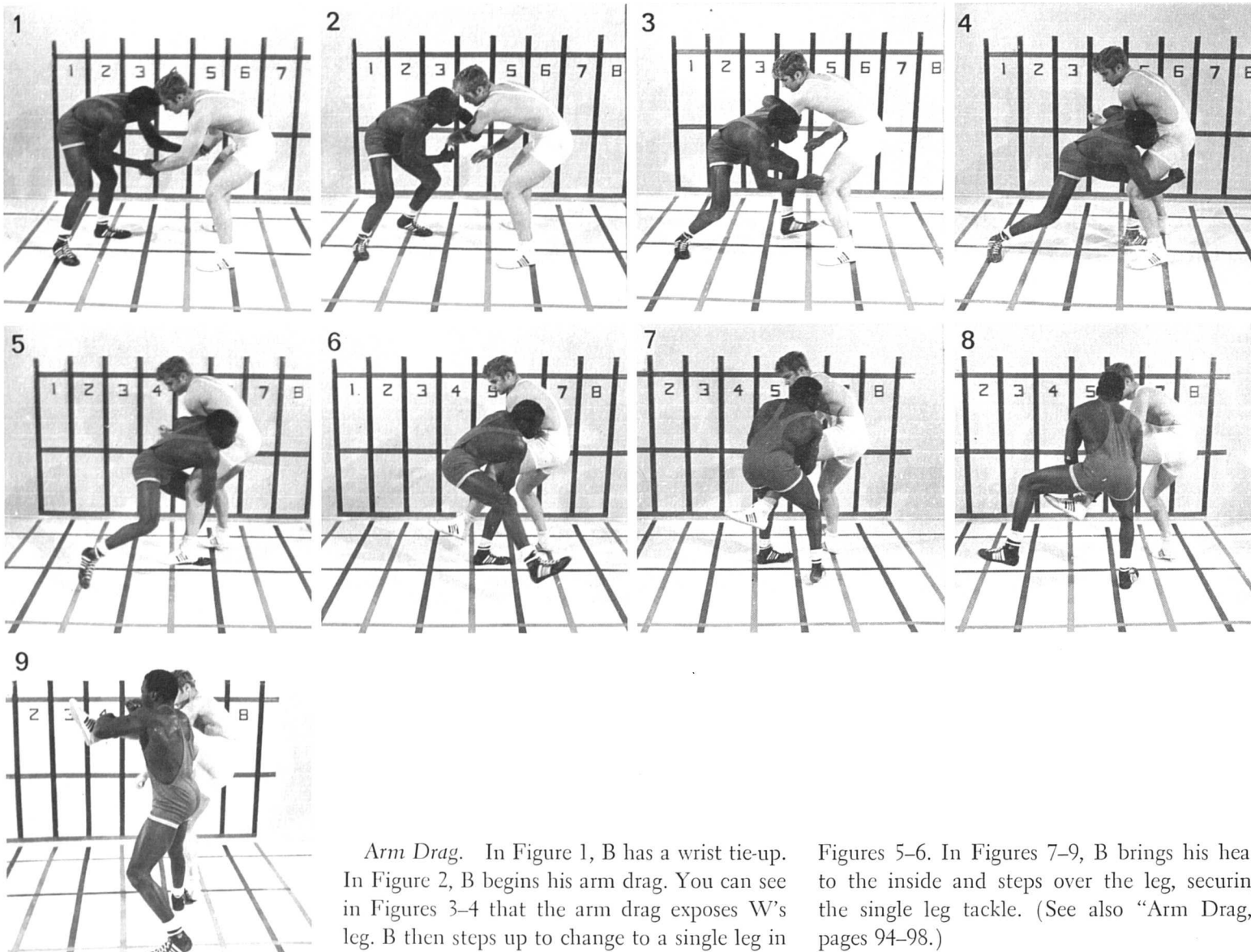
Forearm Block. This move is similar to the elbow post. In Figure 1, B has elbow control. B uses his forearm to knock W's arm from his

head, which exposes W's leg, as seen in Figures 3 and 4. Figures 5 and 6 show the tackle.



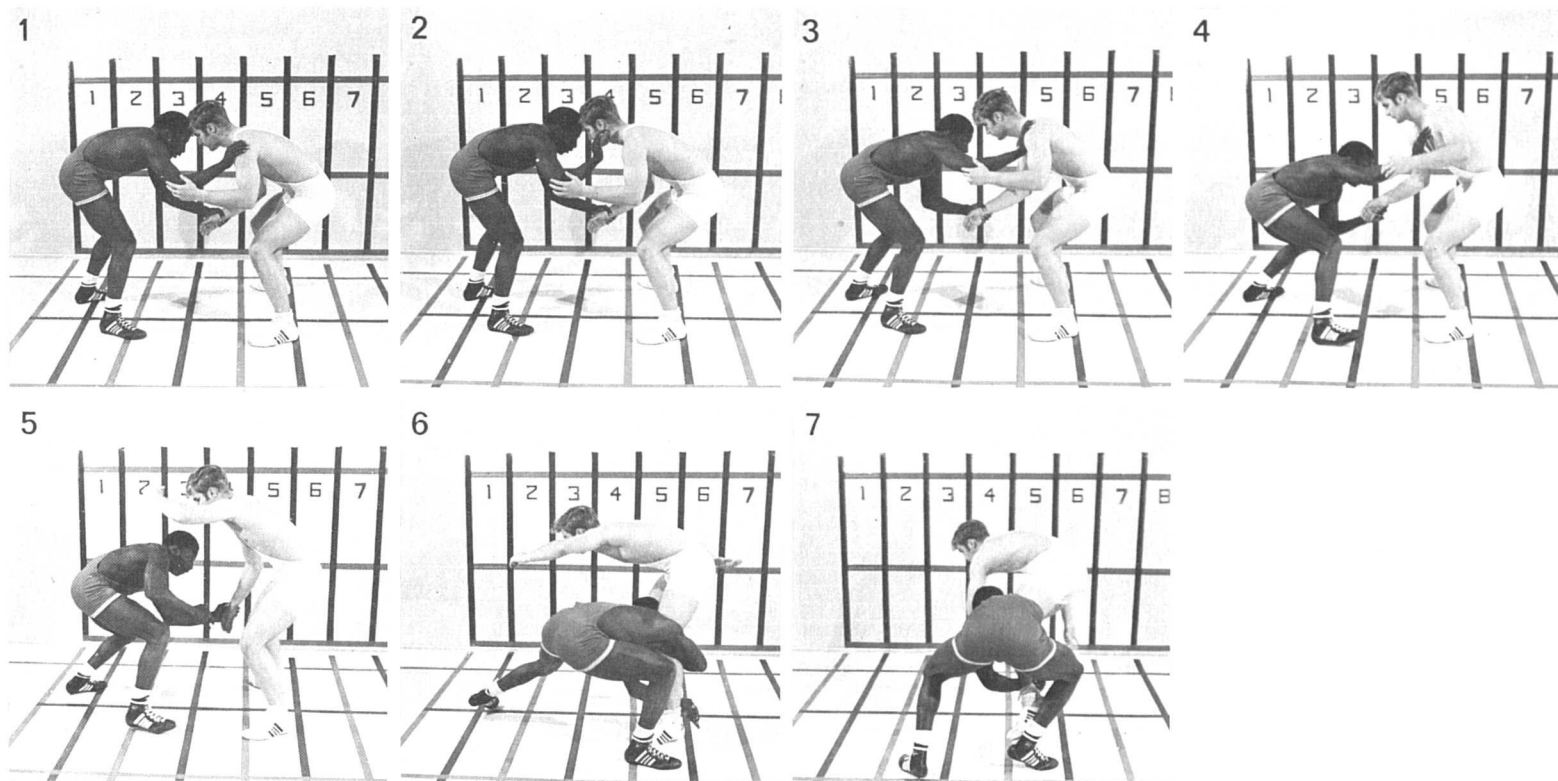
Forearm Post from the Knees. W is attempting a collar tie-up from his knees. B shows that the post can be effective even when an opponent is on his knees. In Figure 3, B waits for

W's attempted collar tie-up. Then, using a forearm post, B attacks the exposed leg—Figures 4 and 5.



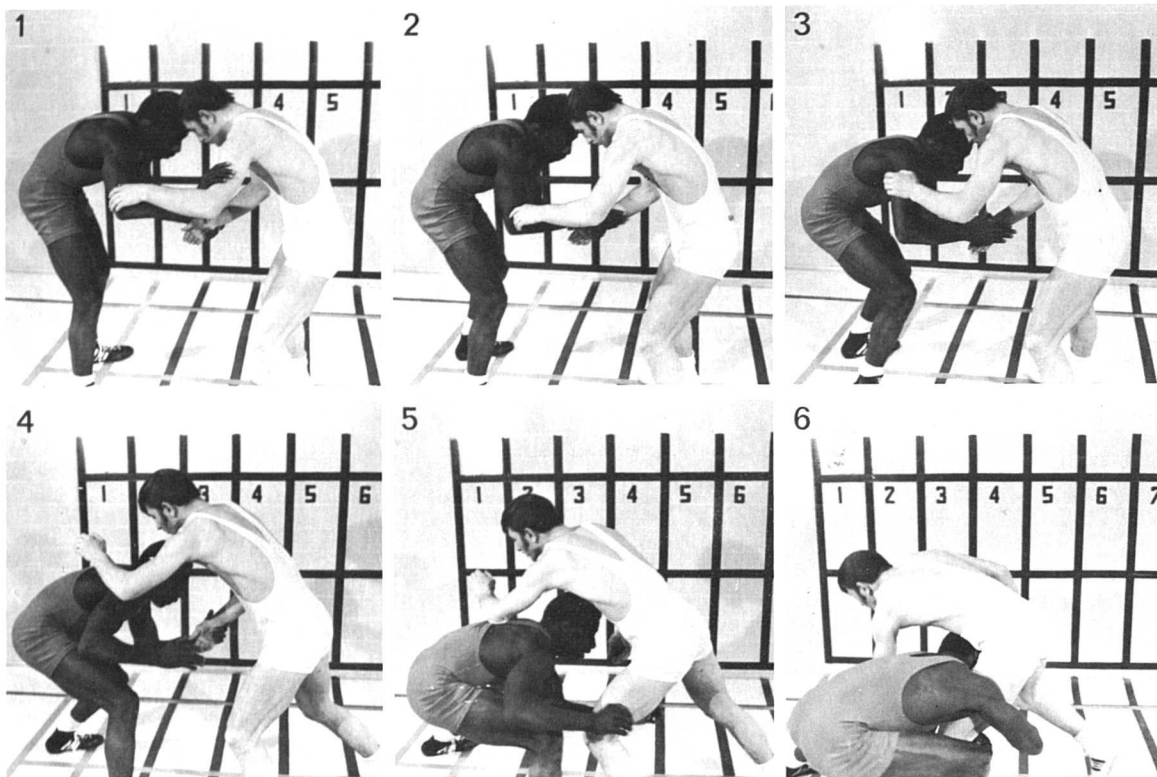
Arm Drag. In Figure 1, B has a wrist tie-up. In Figure 2, B begins his arm drag. You can see in Figures 3-4 that the arm drag exposes W's leg. B then steps up to change to a single leg in

Figures 5-6. In Figures 7-9, B brings his head to the inside and steps over the leg, securing the single leg tackle. (See also "Arm Drag," pages 94-98.)



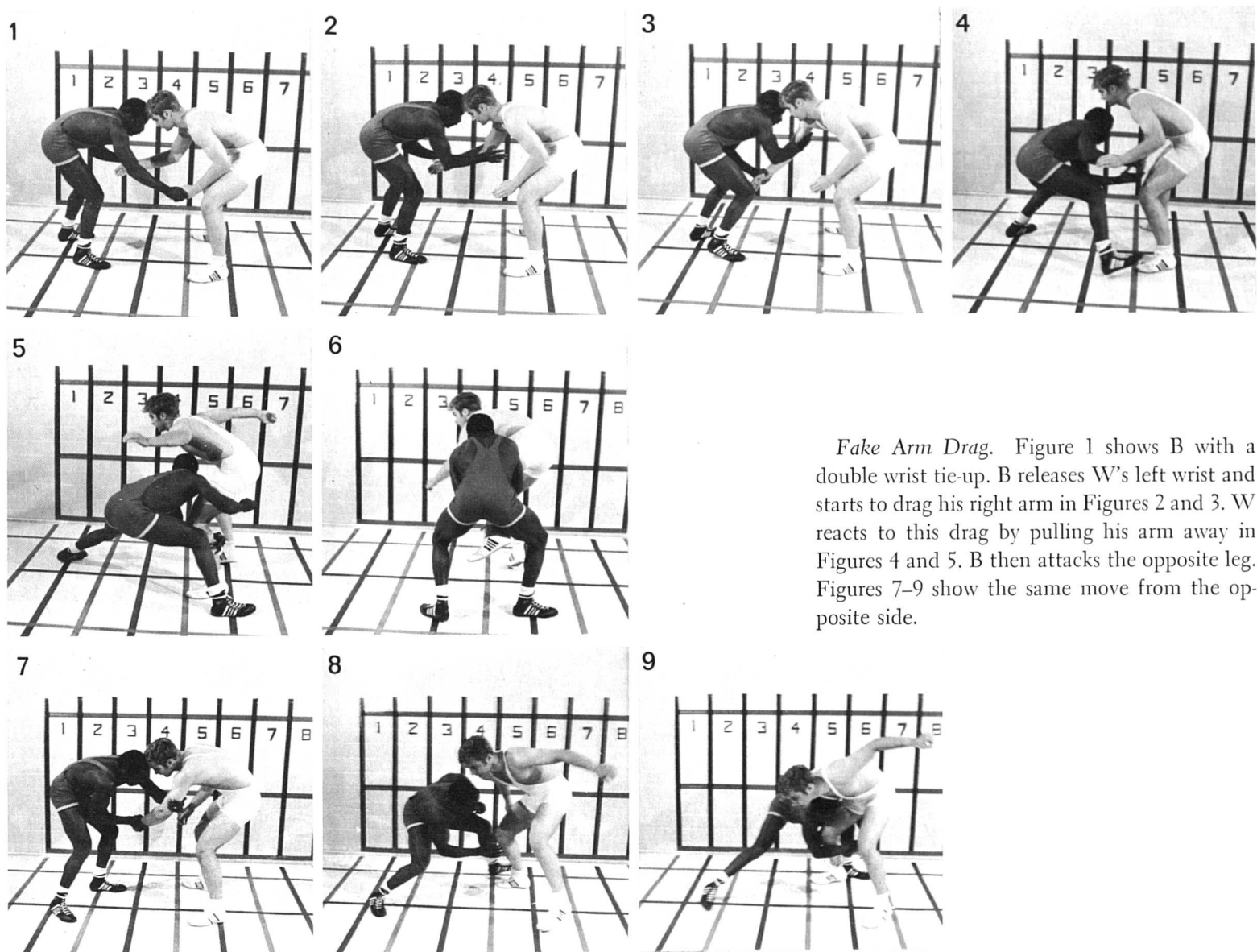
Shoulder Snap. From a wrist tie-up position B moves to a shoulder snap set-up in Figure 3. This set-up is particularly effective when W is attempting elbow control, as in Figures 1, 2, and

3. The shoulder snap frees the elbow and at the same time gets W to react by leaning forward. Figures 4, 5, and 6 show the actual penetration to the single leg.

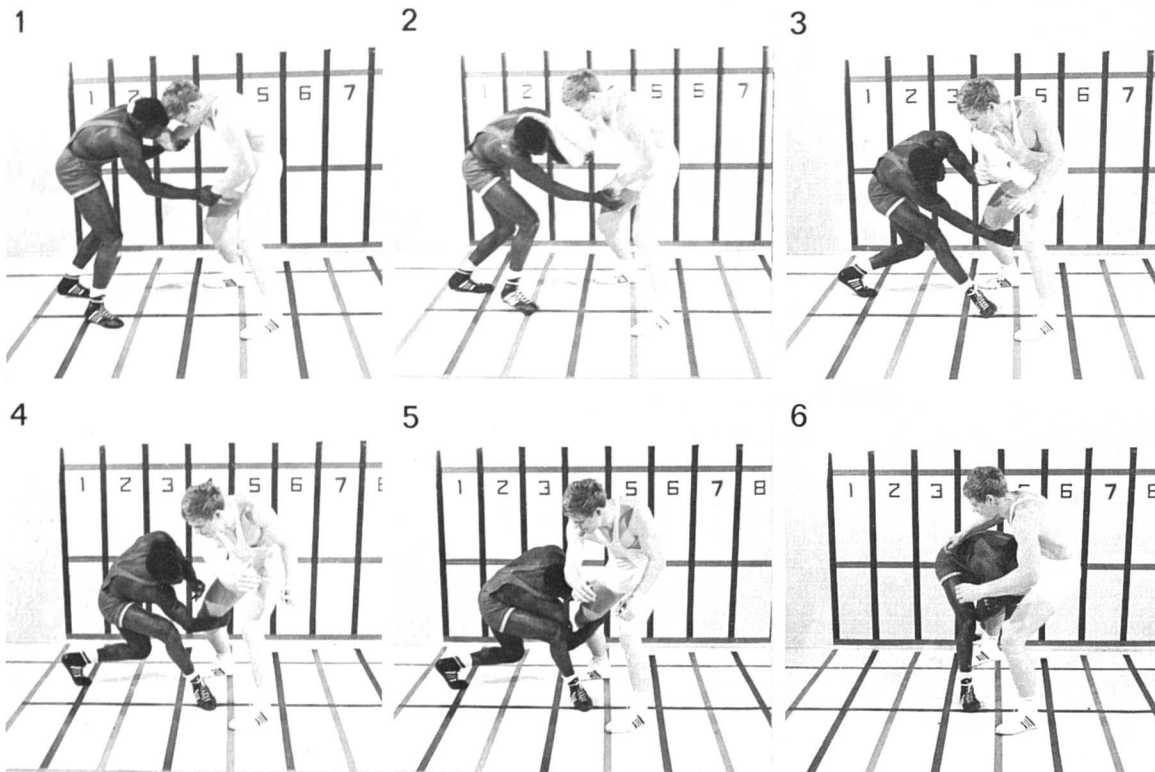


Wrist Slap. From a biceps control and wrist tie-up in Figure 1, B releases the biceps and slaps the right wrist in Figure 2. In Figure 3, B begins

his penetration as W reacts to the wrist slap. In Figures 5 and 6, B moves in for a single leg tackle.



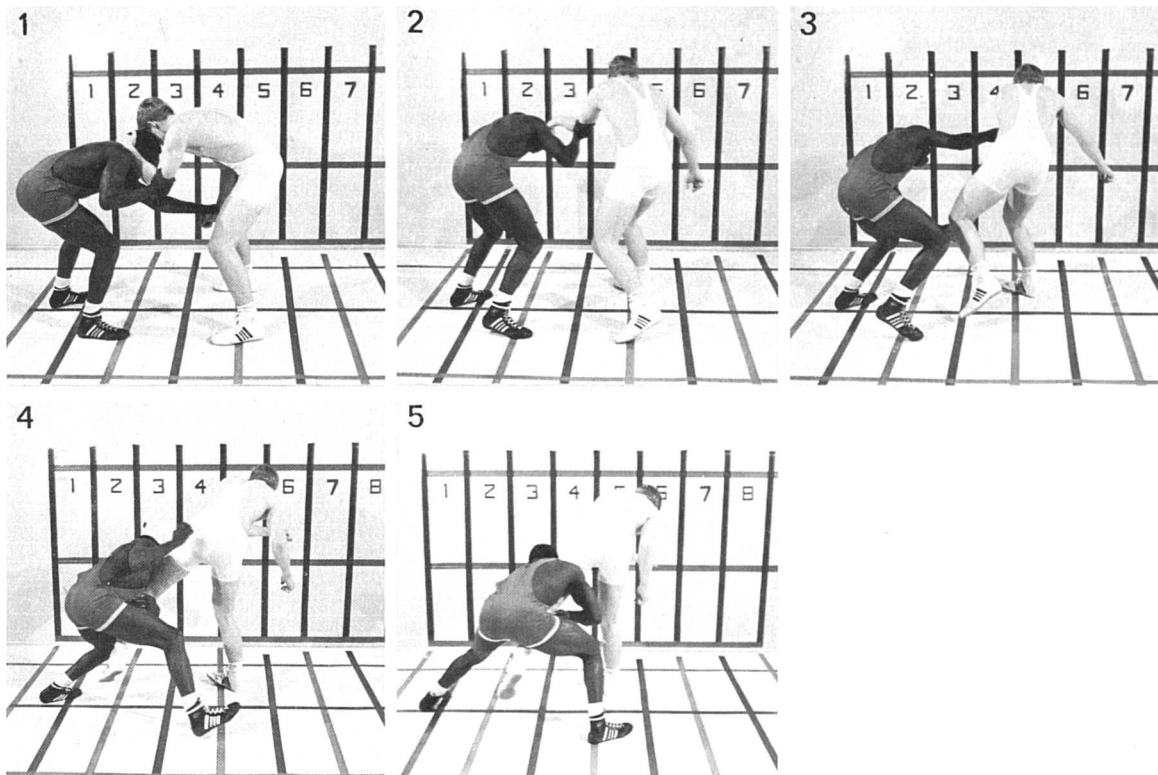
Fake Arm Drag. Figure 1 shows B with a double wrist tie-up. B releases W's left wrist and starts to drag his right arm in Figures 2 and 3. W reacts to this drag by pulling his arm away in Figures 4 and 5. B then attacks the opposite leg. Figures 7-9 show the same move from the opposite side.



Elbow Lead or Shuck. W attempts a collar tie-up. B assumes elbow control with a wrist tie-up. In Figure 2, B turns his head, but not his body, and pushes W's elbow down toward W's opposite knee. In Figure 3, B begins his single

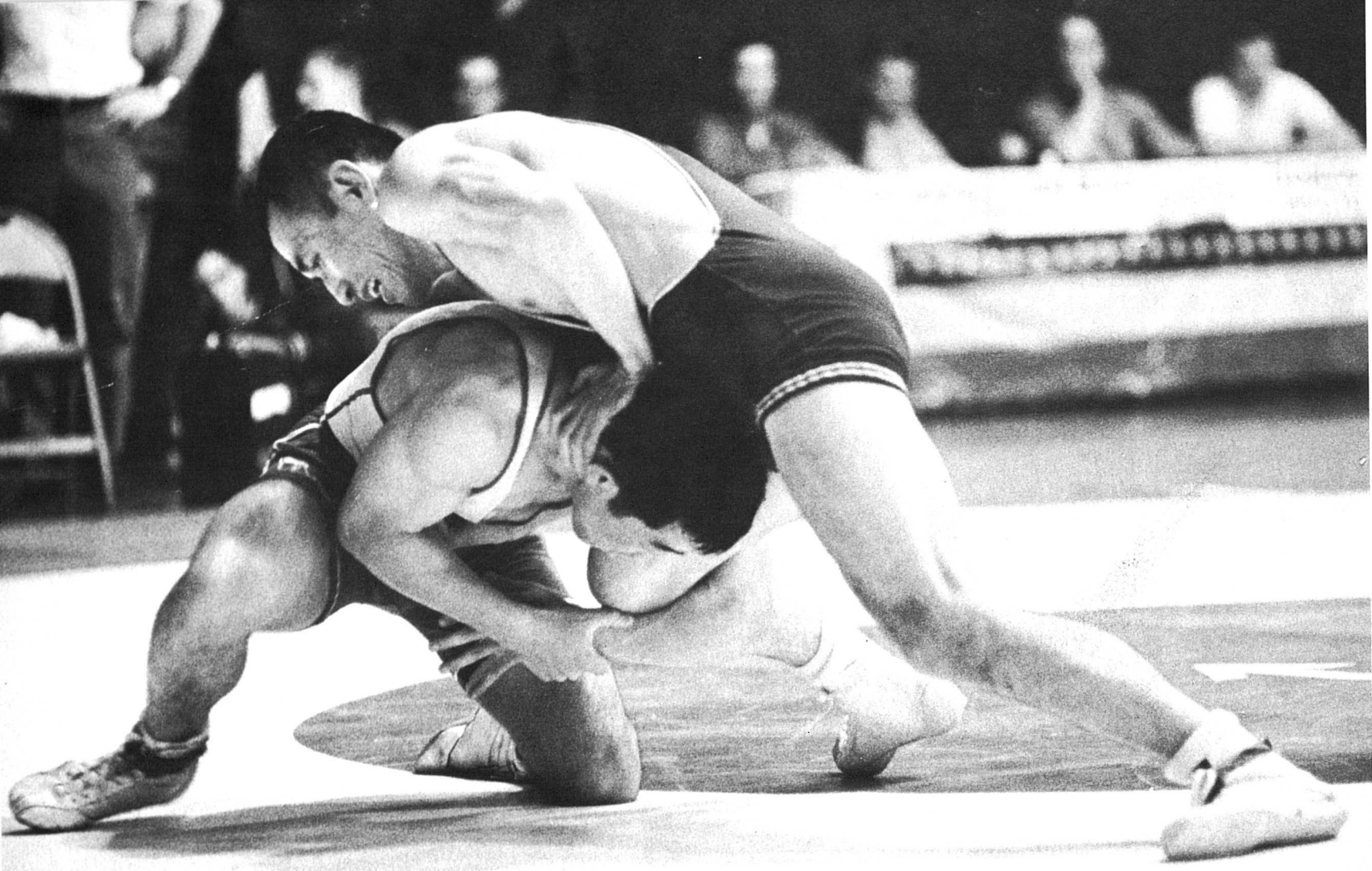
leg attack. Since straight forward penetration will place W's leg out of reach, it is necessary to take a side step to cut off W's escape, as we see in Figures 5 and 6.

Note the inside step with the right leg.

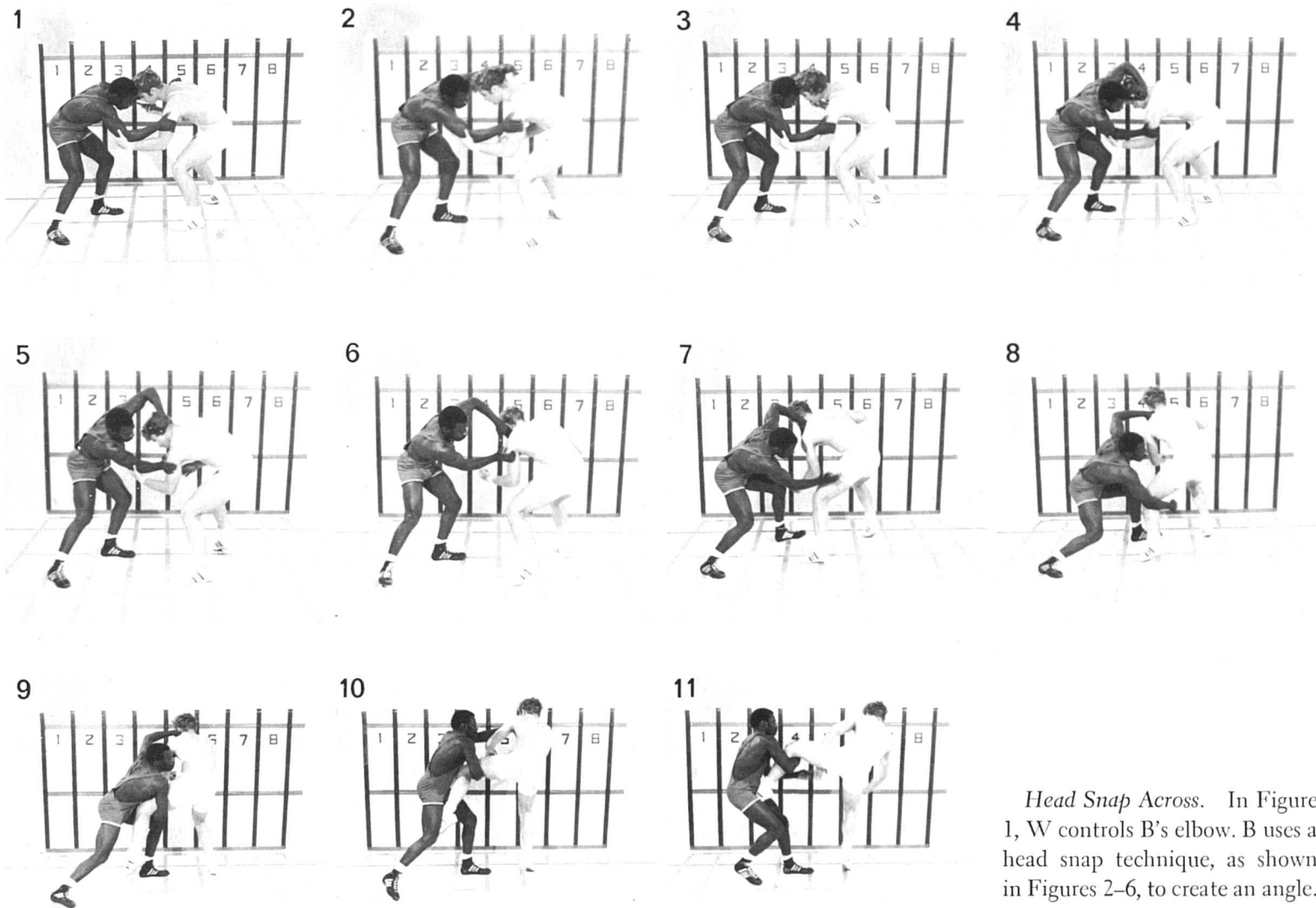


In this second action sequence we see the same move with a slight variation. B begins the elbow shuck. In this move, however, B pushes W's el-

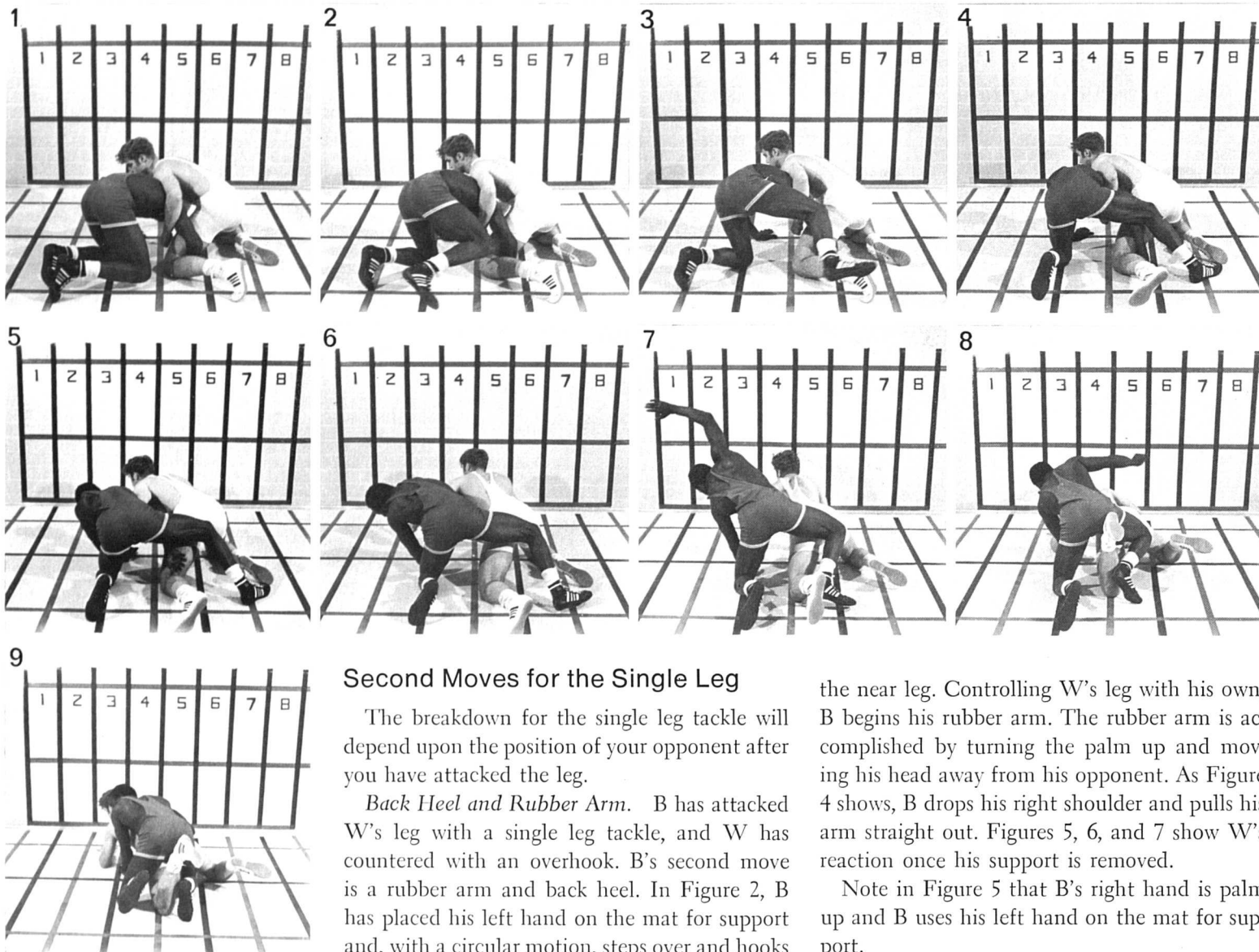
bow up and across rather than down and across, stepping with his outside leg.



Masaaki Hatta and Michio Tomino, fighting for the title in the 1968 NAAU tournament in Lincoln, Nebraska.



Head Snap Across. In Figure 1, W controls B's elbow. B uses a head snap technique, as shown in Figures 2–6, to create an angle. In Figure 7, B steps in and attacks the near leg, while forcing the head away in Figures 9–11.



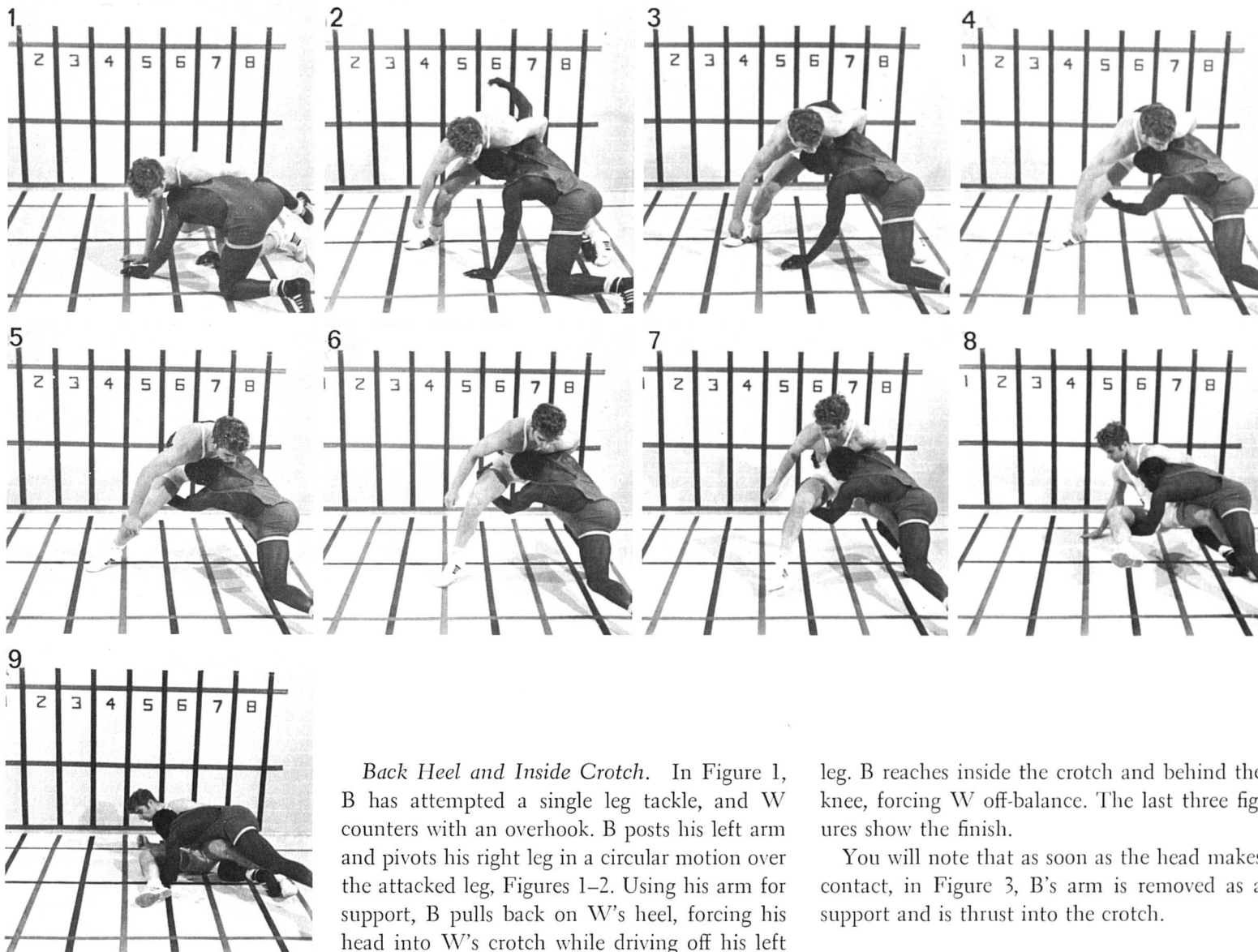
Second Moves for the Single Leg

The breakdown for the single leg tackle will depend upon the position of your opponent after you have attacked the leg.

Back Heel and Rubber Arm. B has attacked W's leg with a single leg tackle, and W has countered with an overhook. B's second move is a rubber arm and back heel. In Figure 2, B has placed his left hand on the mat for support and, with a circular motion, steps over and hooks

the near leg. Controlling W's leg with his own, B begins his rubber arm. The rubber arm is accomplished by turning the palm up and moving his head away from his opponent. As Figure 4 shows, B drops his right shoulder and pulls his arm straight out. Figures 5, 6, and 7 show W's reaction once his support is removed.

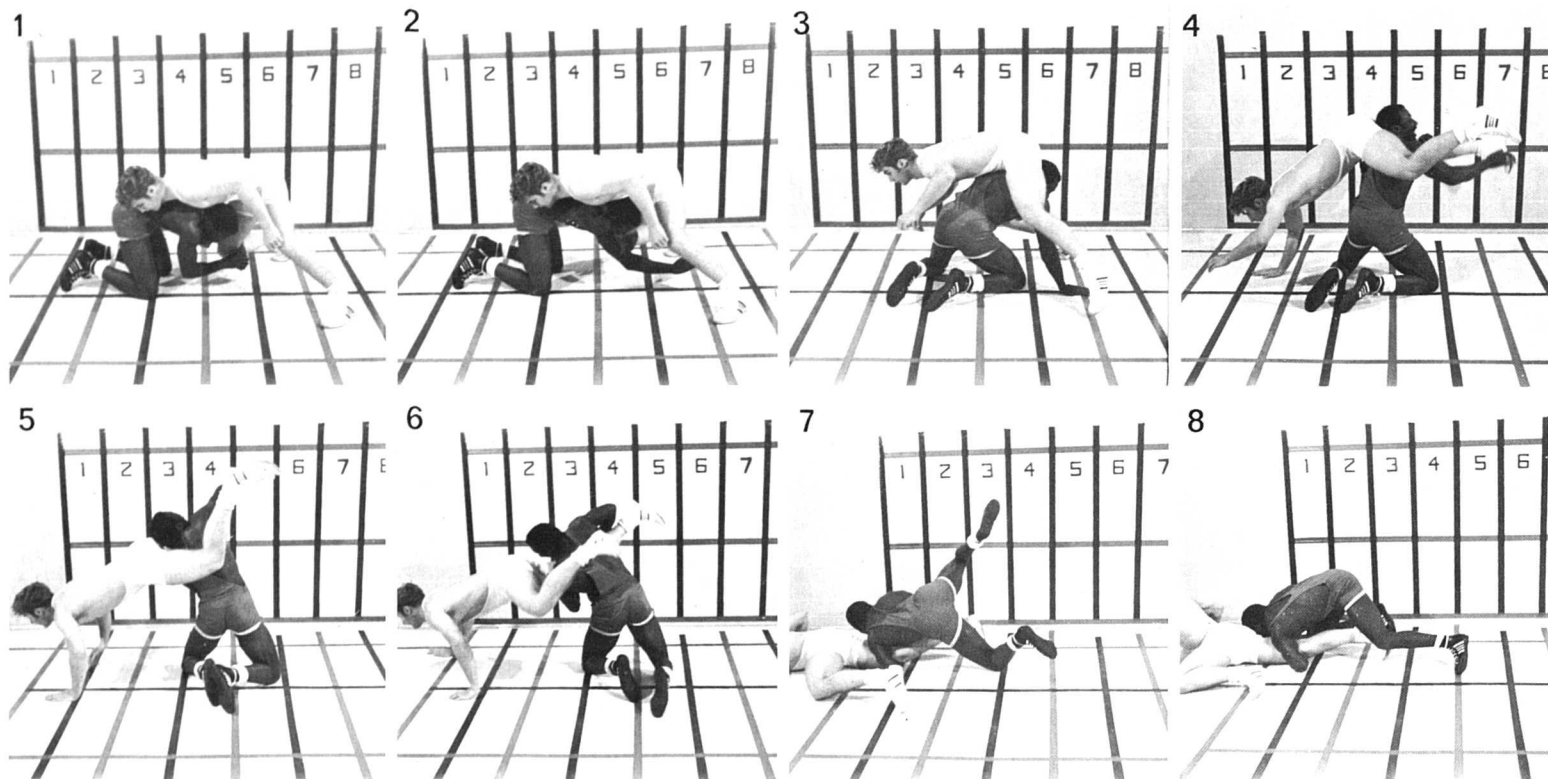
Note in Figure 5 that B's right hand is palm up and B uses his left hand on the mat for support.



Back Heel and Inside Crotch. In Figure 1, B has attempted a single leg tackle, and W counters with an overhook. B posts his left arm and pivots his right leg in a circular motion over the attacked leg, Figures 1-2. Using his arm for support, B pulls back on W's heel, forcing his head into W's crotch while driving off his left

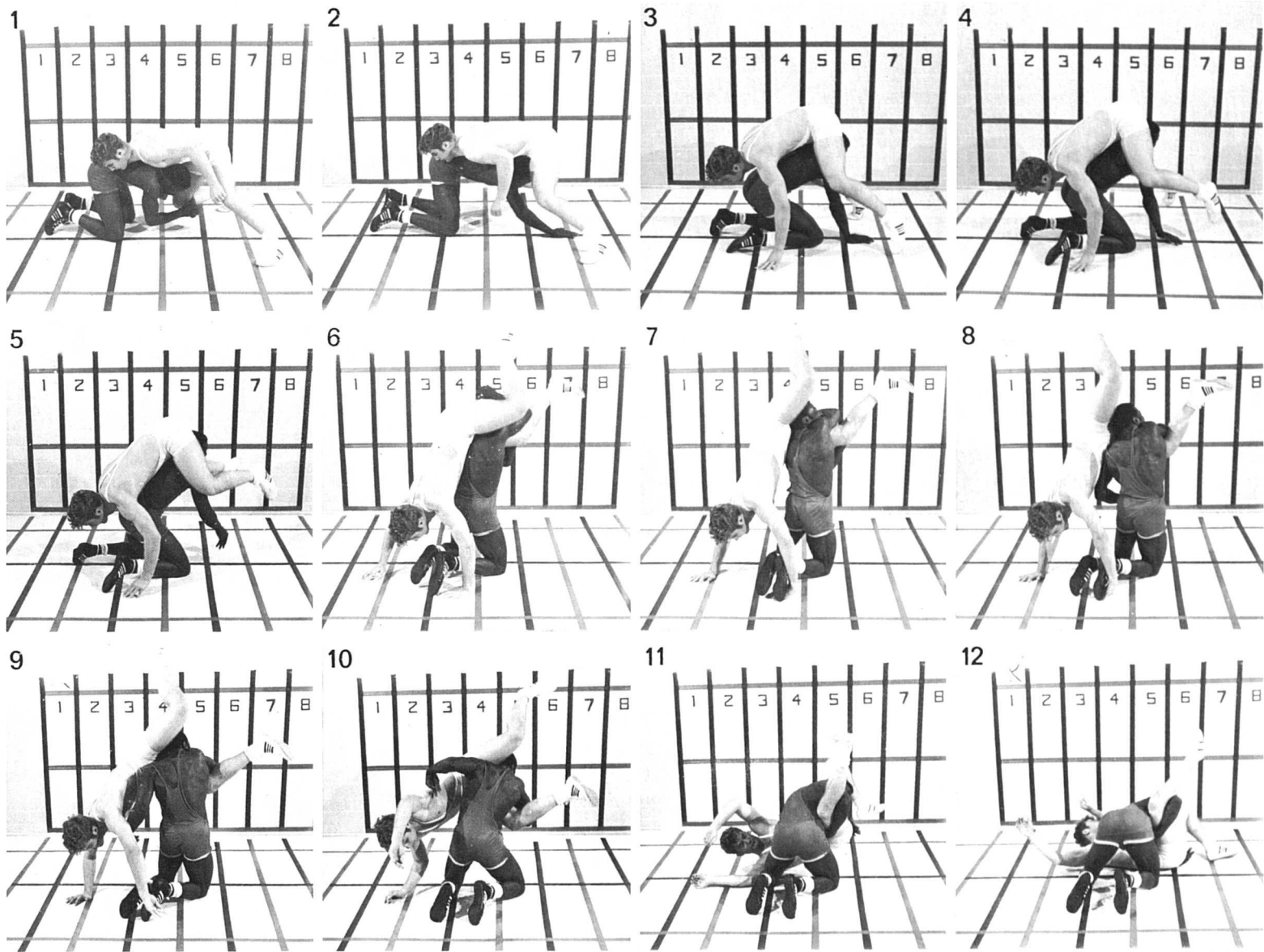
leg. B reaches inside the crotch and behind the knee, forcing W off-balance. The last three figures show the finish.

You will note that as soon as the head makes contact, in Figure 3, B's arm is removed as a support and is thrust into the crotch.



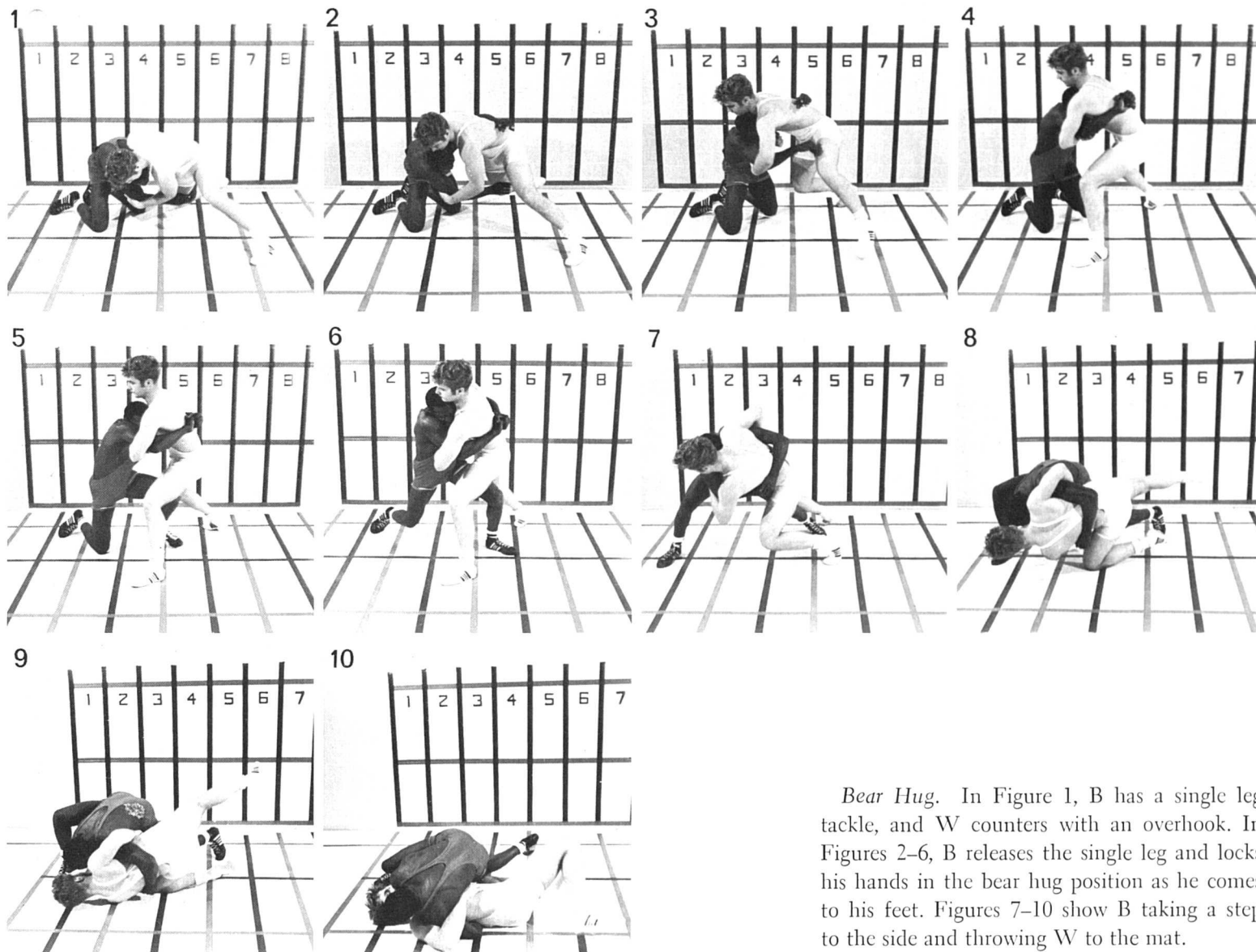
Head Lift and Go-behind. W has countered B's single leg tackle by thrusting his weight back in a sprawl—Figure 1. In Figures 2–3, B places his right hand between W's legs for support and slides his knees forward, using his head and hand to lift, at the same time straightening his back—Figures 3–6. In 3, 4, and 5, B starts the lifting motion and takes hold of the leg with both hands. B then turns and drives forward and comes up on top—Figures 6–8.

Head Lift and Throw-down. In the first six figures on the next page, the action is the same as in the head lift and go-behind (shown above). In Figures 7–10, B releases W's leg with his left arm and brings his hand inside around W's waist. In Figures 11–12, B throws W to the mat.

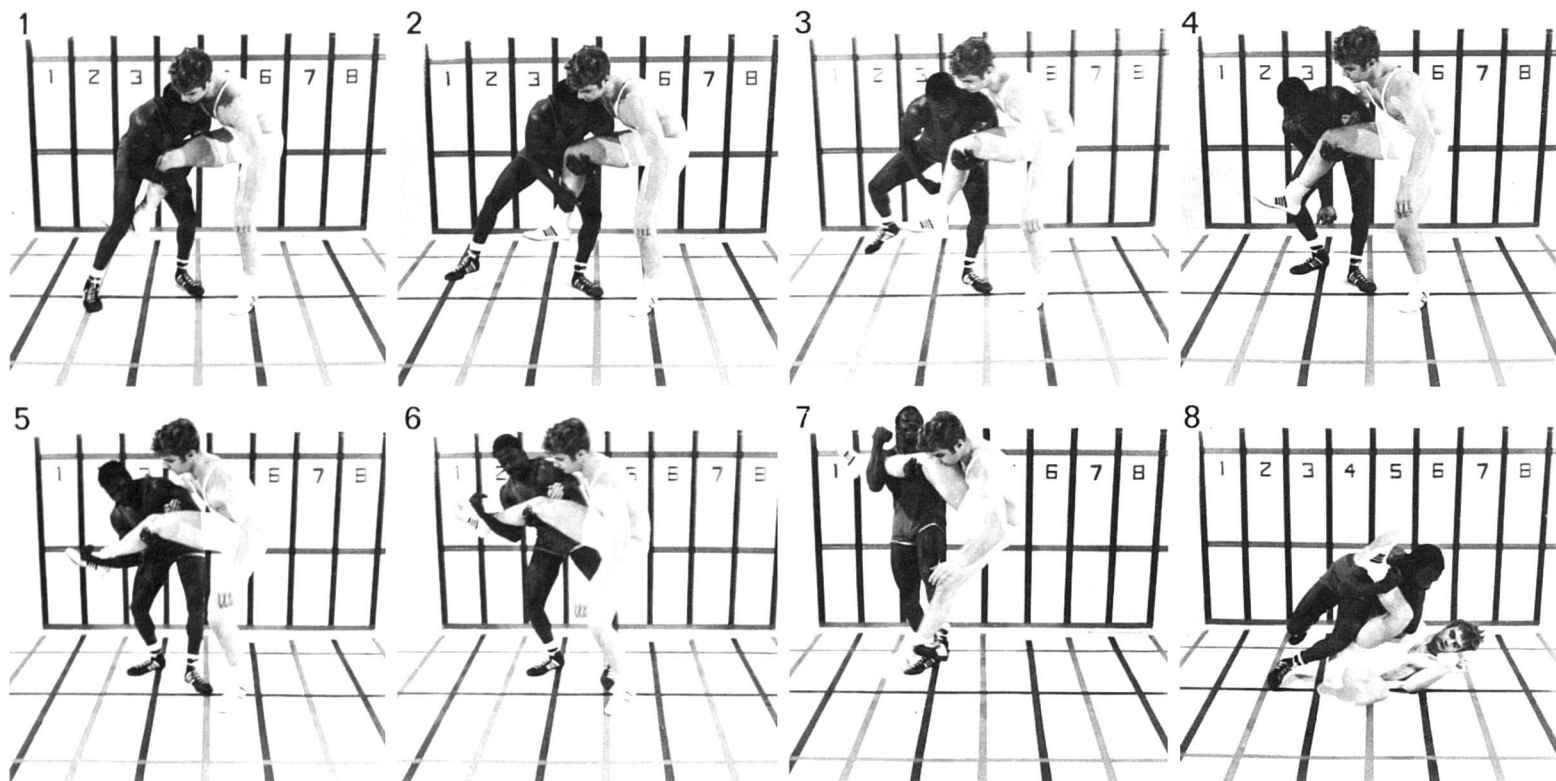




Jason Smith, Iowa State, finishes a bear hug with a half-nelson. This hold is called “double trouble.”

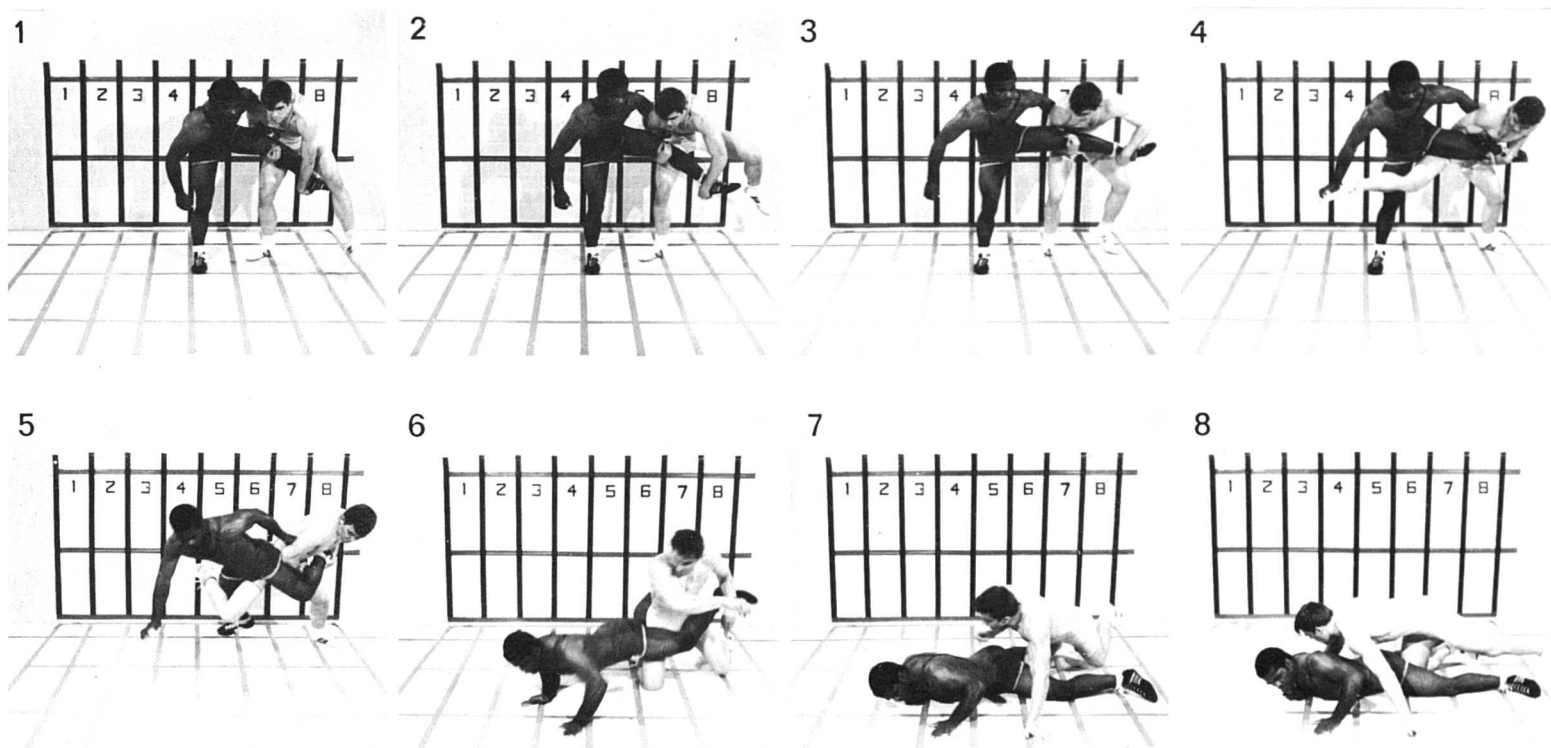


Bear Hug. In Figure 1, B has a single leg tackle, and W counters with an overhook. In Figures 2–6, B releases the single leg and locks his hands in the bear hug position as he comes to his feet. Figures 7–10 show B taking a step to the side and throwing W to the mat.



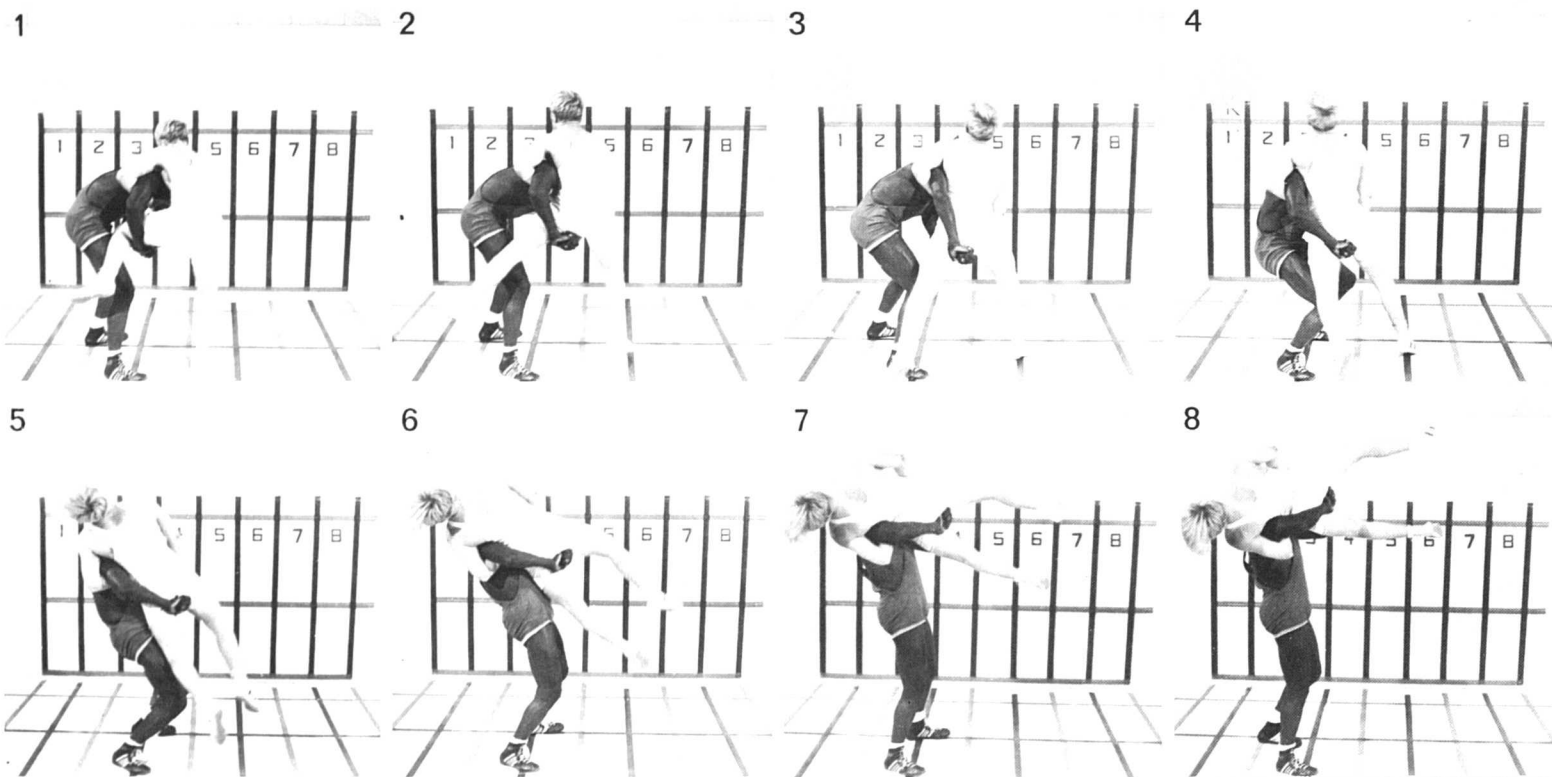
High Leg and Foot Kick. B has taken a single leg, and W has countered with an overhook in Figure 1. In Figure 2, B moves into W, releasing his locked hands from the knee and stepping over W's trapped leg. This move, com-

monly referred to as a "tree top," is effected by pulling the leg both up in the air and in tight to the chest, as shown in Figures 5 and 6. Figure 7 shows B kicking out W's supporting foot, which sends W toppling to the mat.



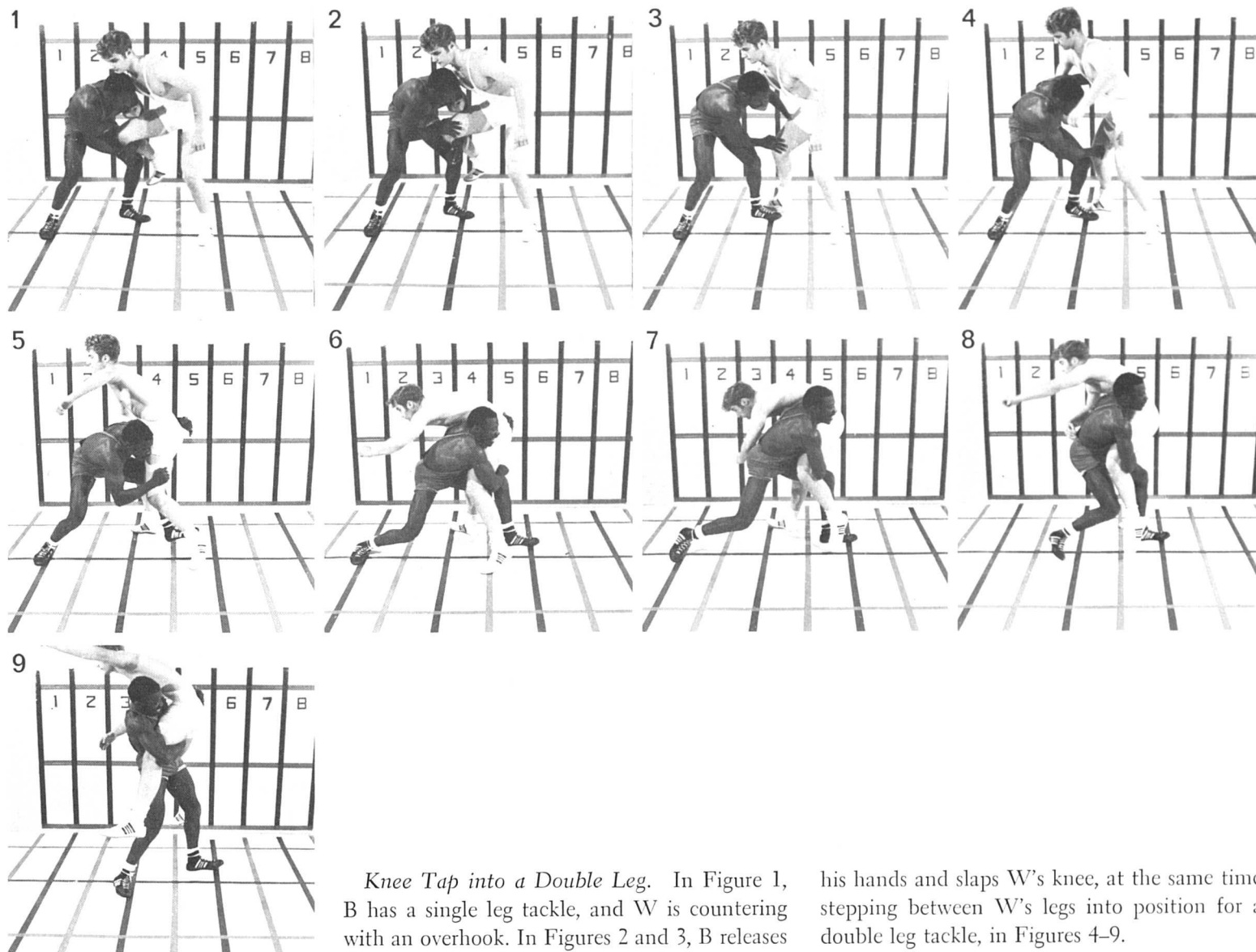
Inside Trip and Rubber Arm. B counters W's single leg with an overthrow. In Figure 2, W frees his leg with a step-over action. W maintains control of B's leg by hooking it at the knee

and at the ankle. In Figure 4, W steps inside B's crotch and trips the far leg just above the knee. Note in Figure 5 that W begins his rubber arm immediately after he trips B's leg.



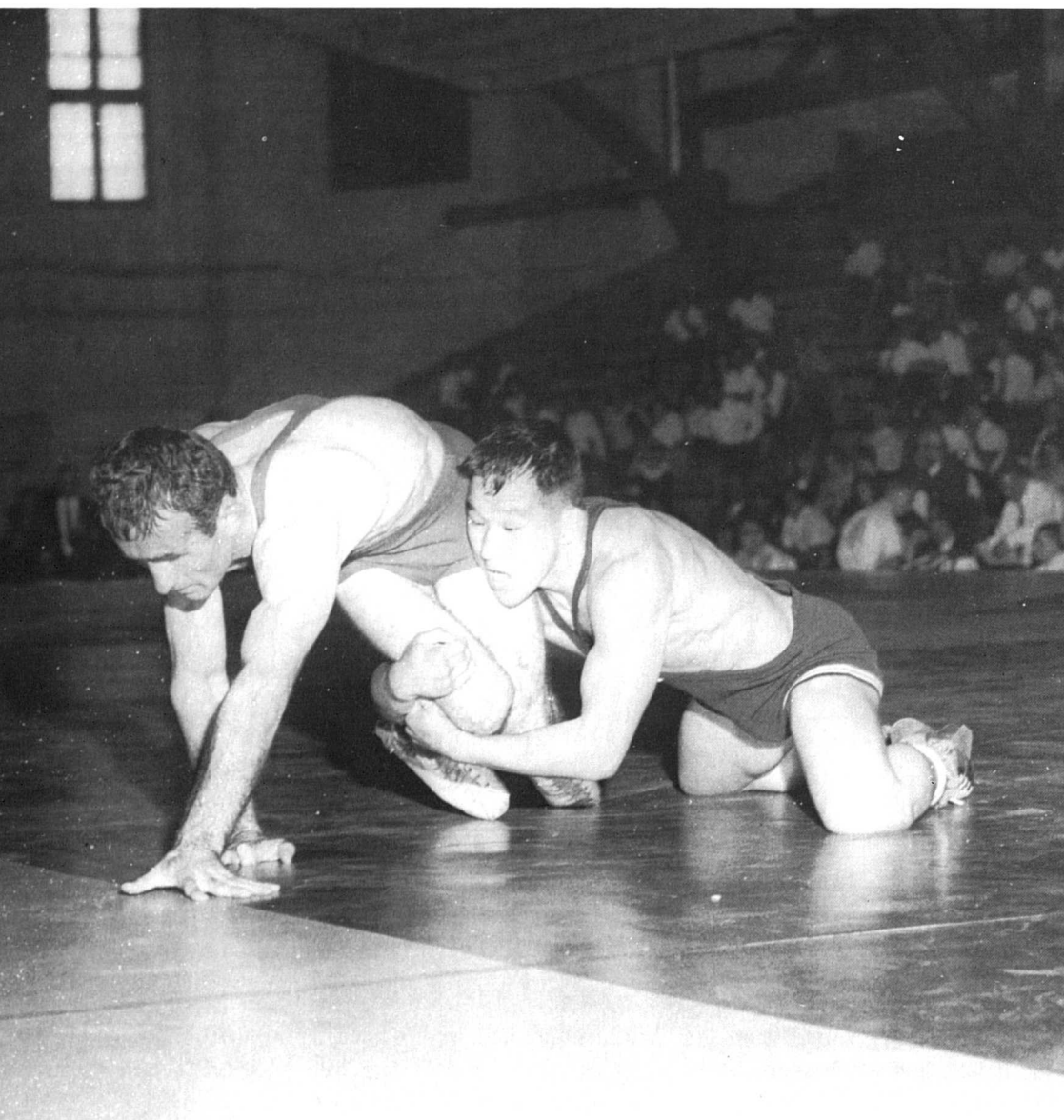
Crotch Lift. B has a single leg tackle, and W counters with an overhook. Note in Figure 2 the hands move from the knee high up in the crotch to a locked position. Figure 4 shows B

bending at the knees, dropping his hips, and keeping his back straight. Figures 5, 6, 7, and 8 show the finish.

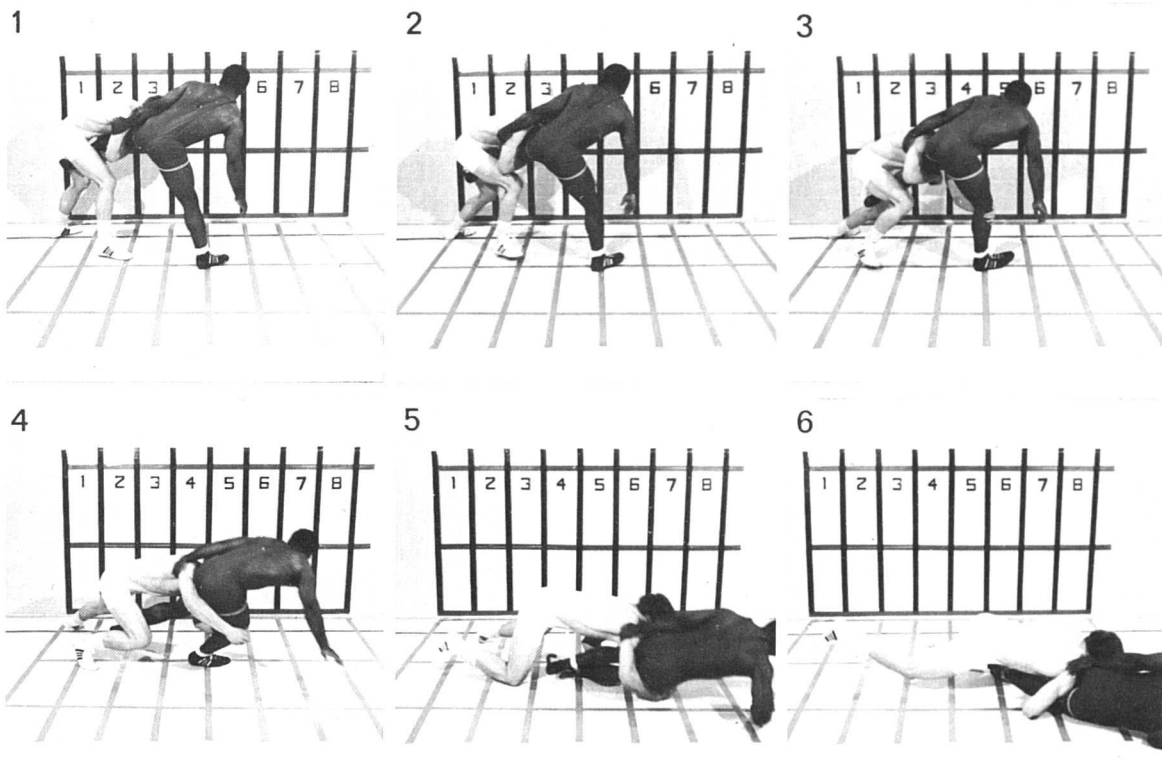


Knee Tap into a Double Leg. In Figure 1, B has a single leg tackle, and W is countering with an overhook. In Figures 2 and 3, B releases

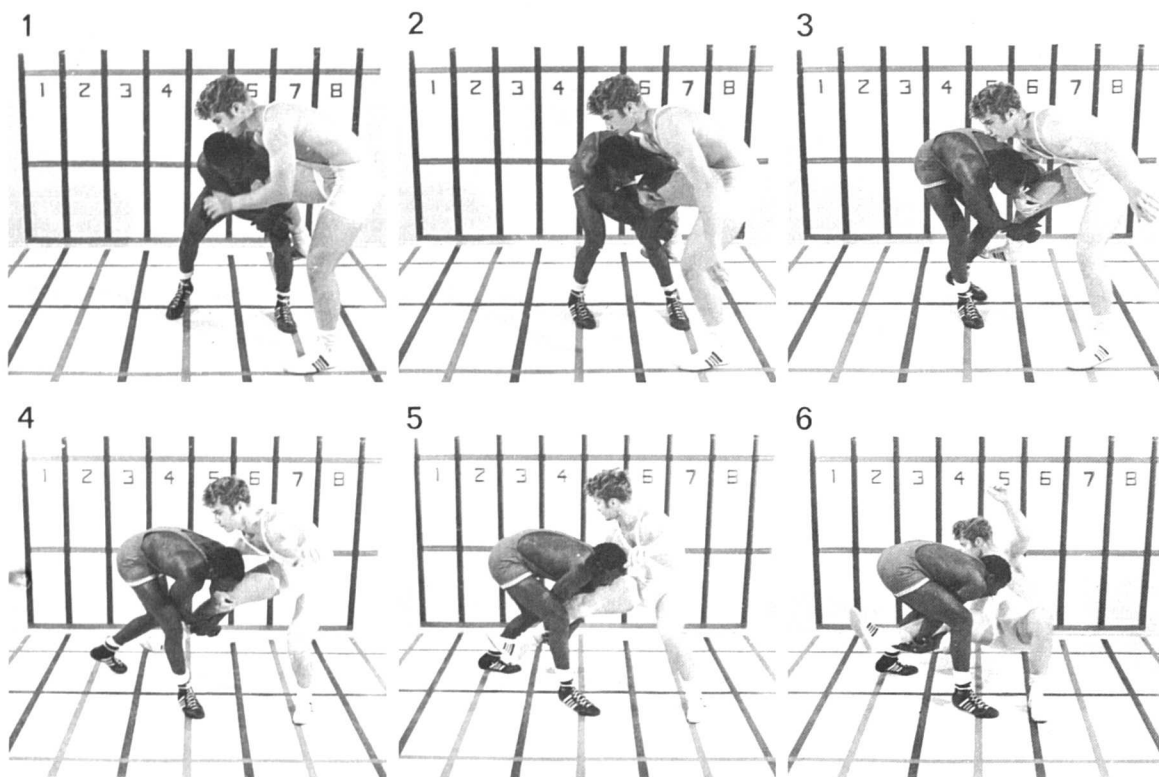
his hands and slaps W's knee, at the same time stepping between W's legs into position for a double leg tackle, in Figures 4-9.



The Olympic Champion from Turkey is trying to counter his Japanese opponent's far leg trip.

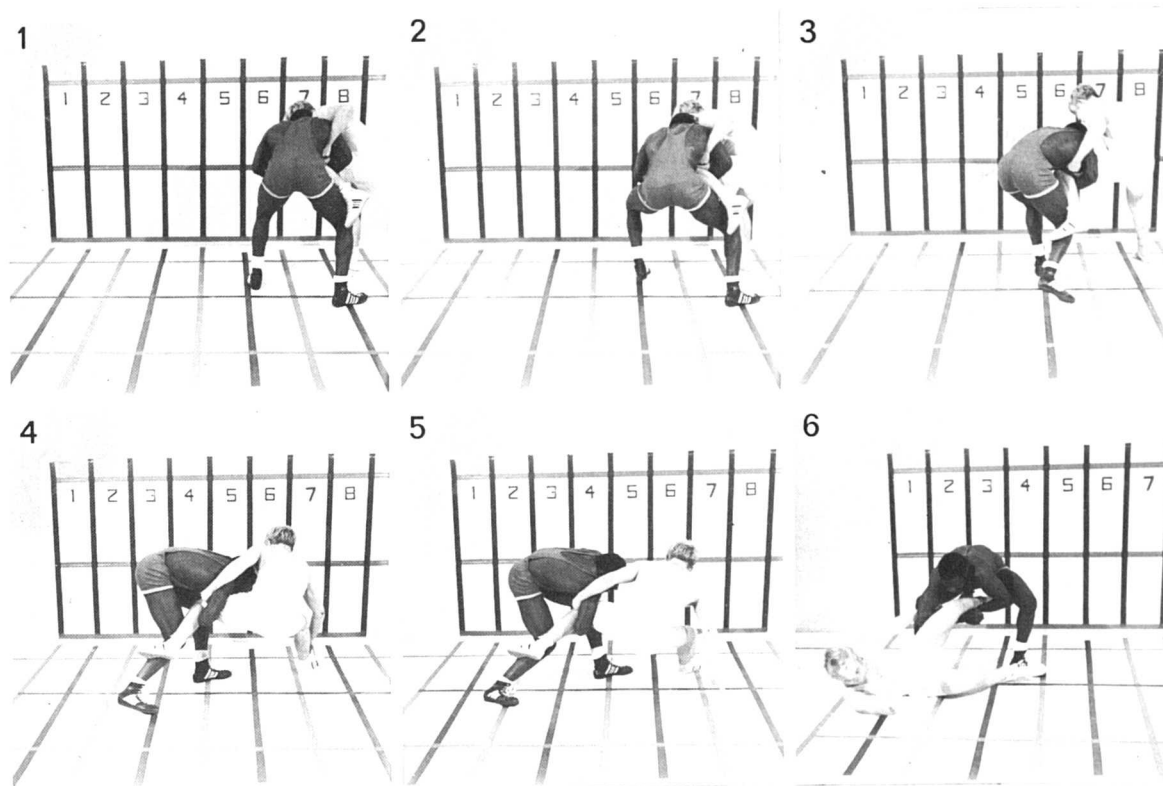


Far Leg Trip. W secured a single leg tackle. B is countering with an overhook. W reaches across and catches B's free leg, driving across and tackling both of B's legs—Figures 3–6.

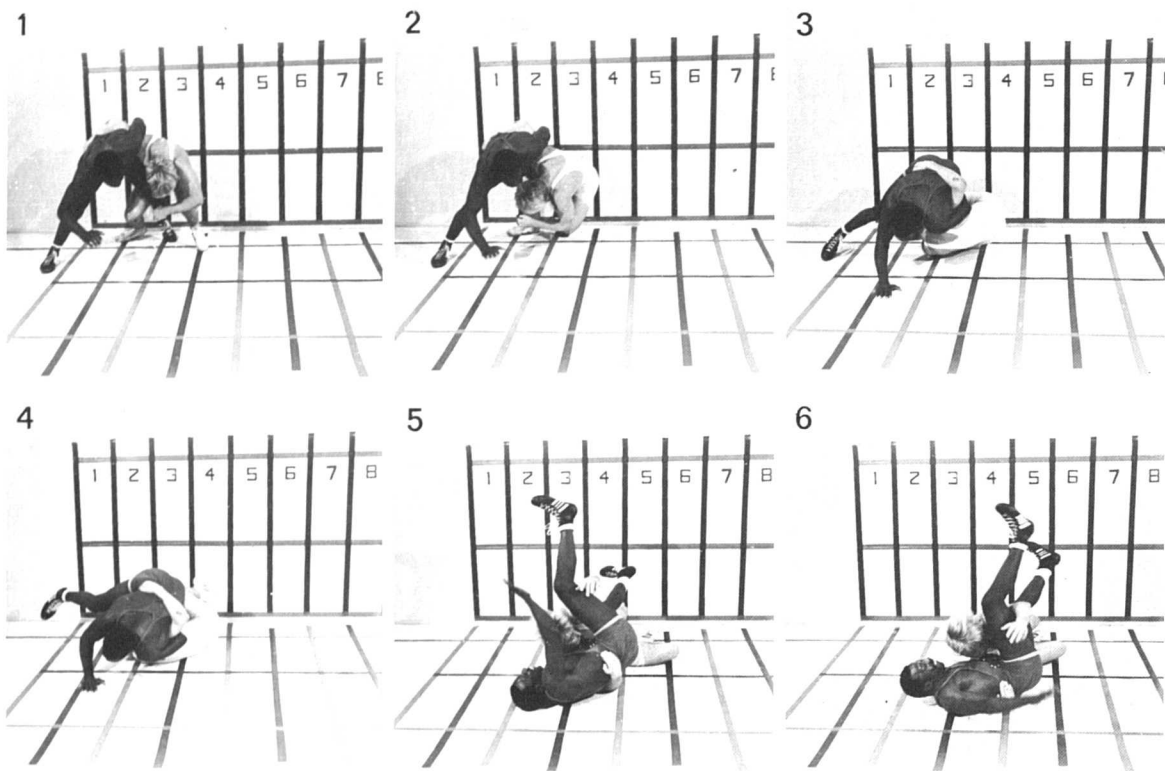


Chest Pressure and Back-away. B has a single leg tackle and W counters with an overhook. In Figures 2 and 3, B maintains control of the leg with constant downward chest pressure on W's upper thigh. B's shoulder is pressed tight

to W's thigh for additional control. In Figures 4 and 5, B forces W's legs apart. When W's legs are sufficiently spread, as in Figure 5, B begins a circular motion, bringing W to the mat in Figure 6.

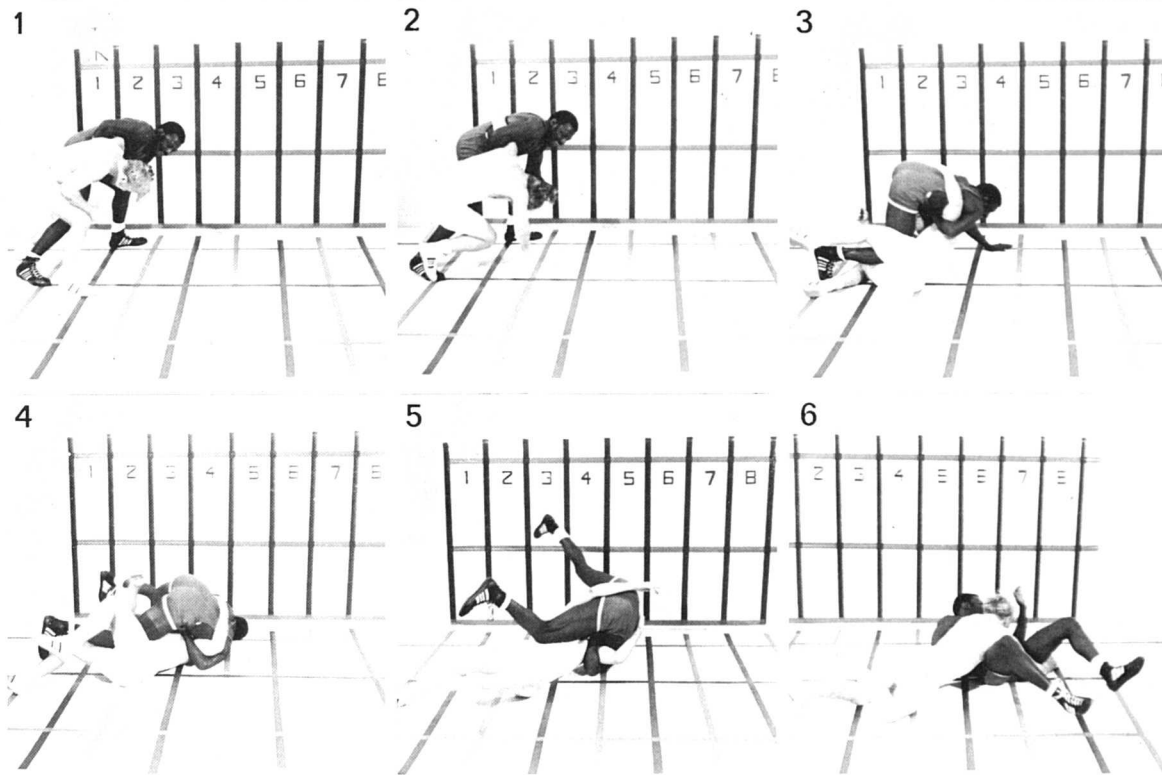


Opposite-side view of the chest pressure and back-away.

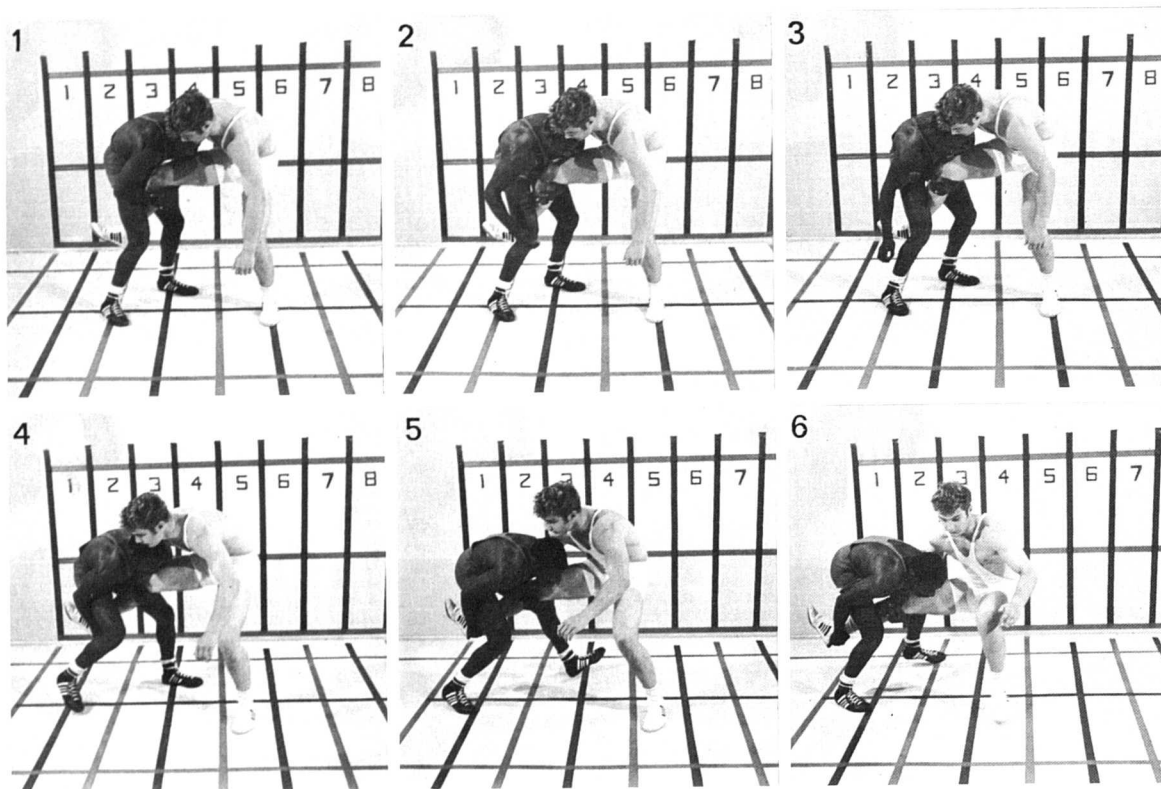


Roll-under from the Feet. B has countered W's attempted takedown with an overhook and is applying pressure downward (Fig. 1). W, feel-

ing the pressure, reaches inside B's crotch, does a side roll underneath B's body, and comes up on top (Figs. 2-6).

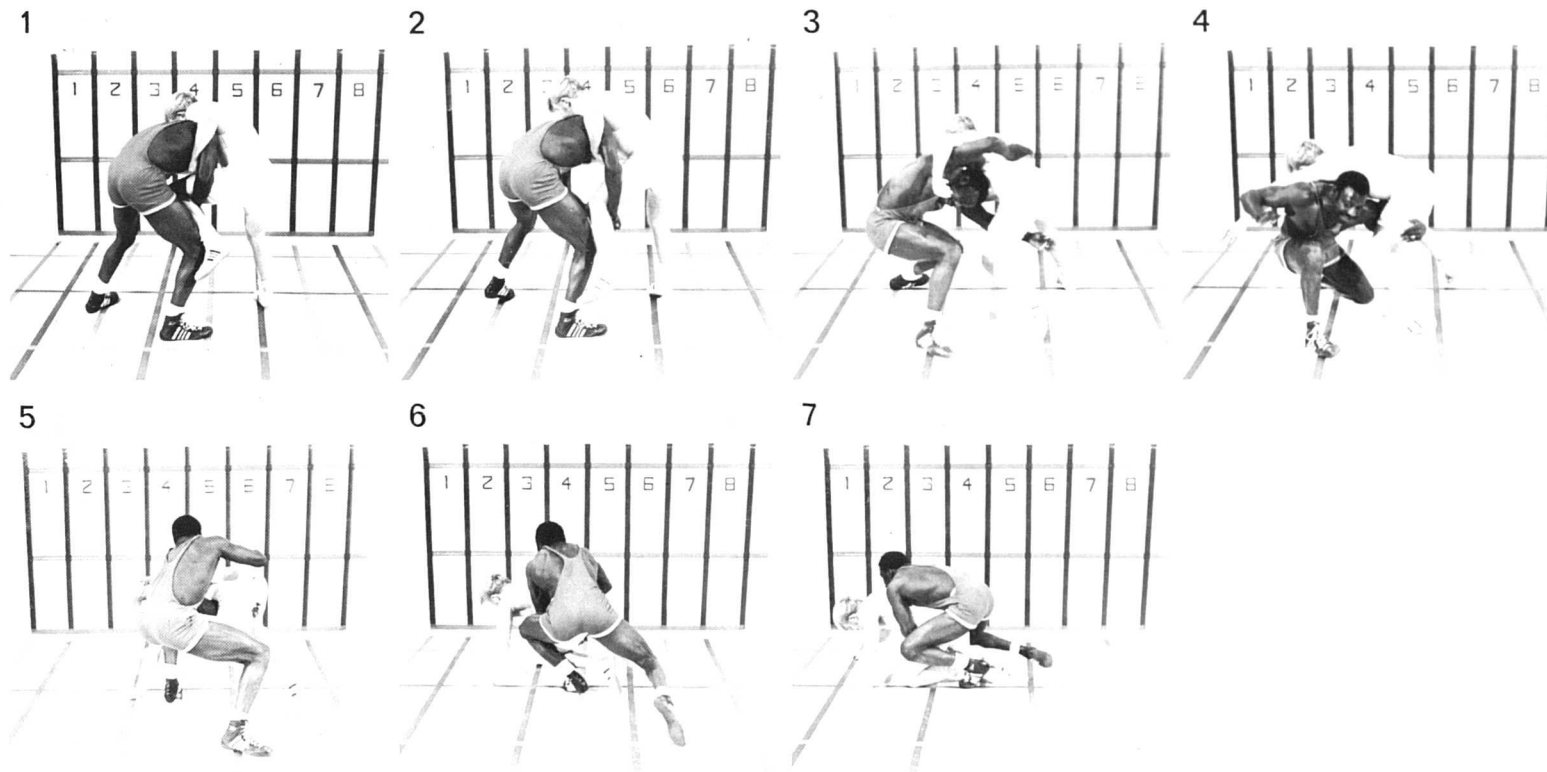


A side view of the roll-under from the feet.



Heel and Chest Pressure. B has a single leg tackle, and W counters with an overhook. In Figures 2 and 3, B unlocks his hands at the knee and drops his right hand to W's heel. In Figure

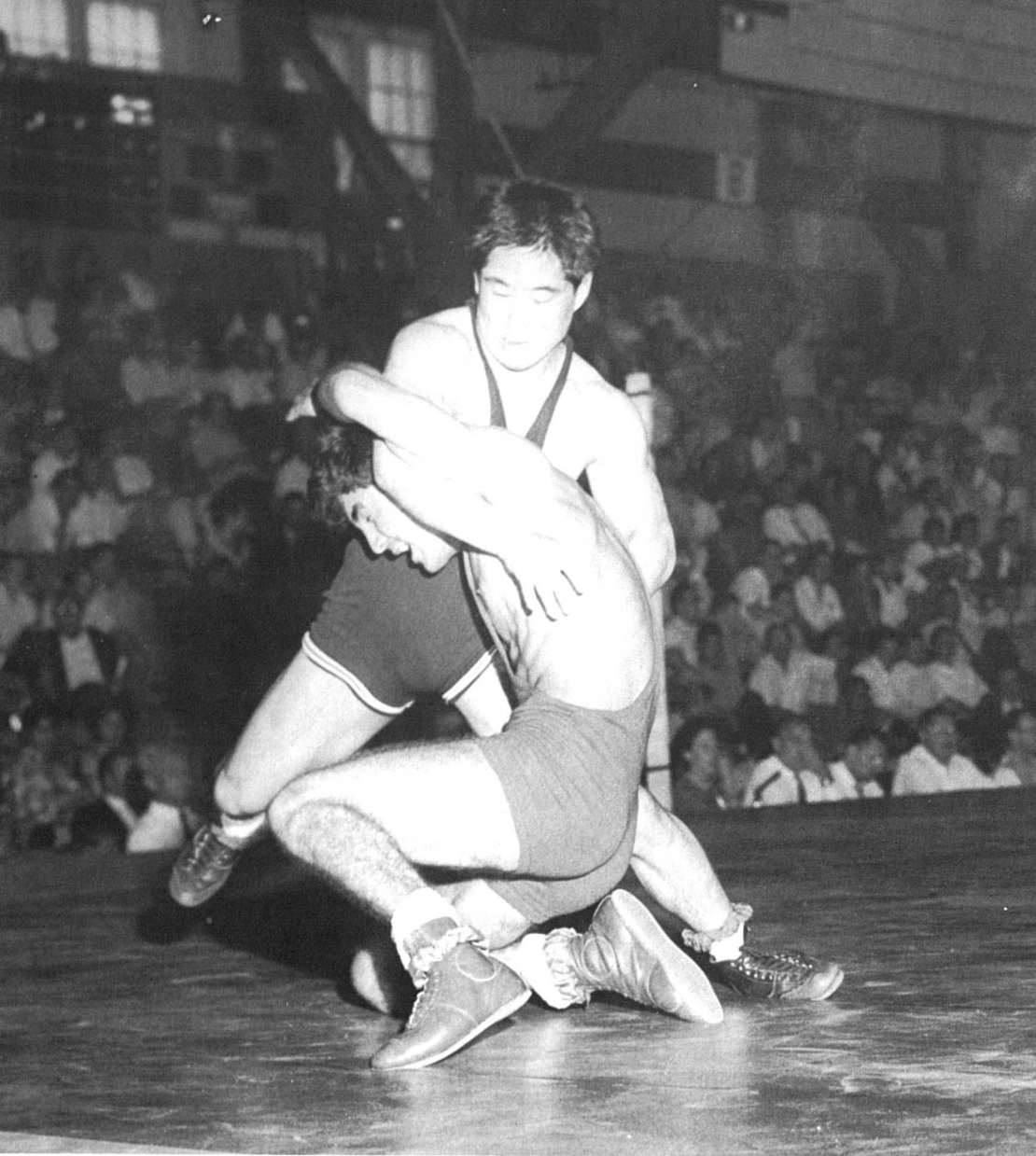
4, B applies chest pressure on W's upper thigh. In Figures 5 and 6, B begins the breakdown, using his chest as a fulcrum and his right hand as a lever.



Single Change-off to High Crotch. In Figures 1 and 2, B has a single leg tackle, and W has countered with an overhead. In Figures 3–6, B lifts his elbow up and does a knee dip, while reaching his left arm into W's crotch. In Figure

7, B changes direction to complete the take-down.

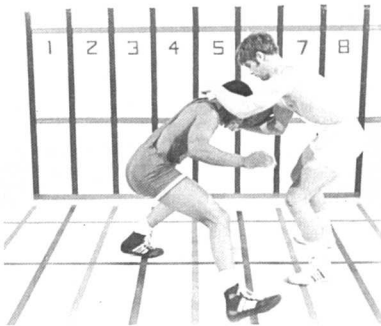
Note the gap B creates by lifting his elbow in Figure 4.



NEAR ARM AND OPPOSITE LEG TAKEDOWN

Olympic Champion Watanabe, of Japan, counters Russia's near arm and opposite leg.

1



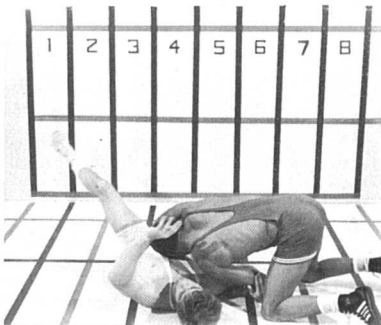
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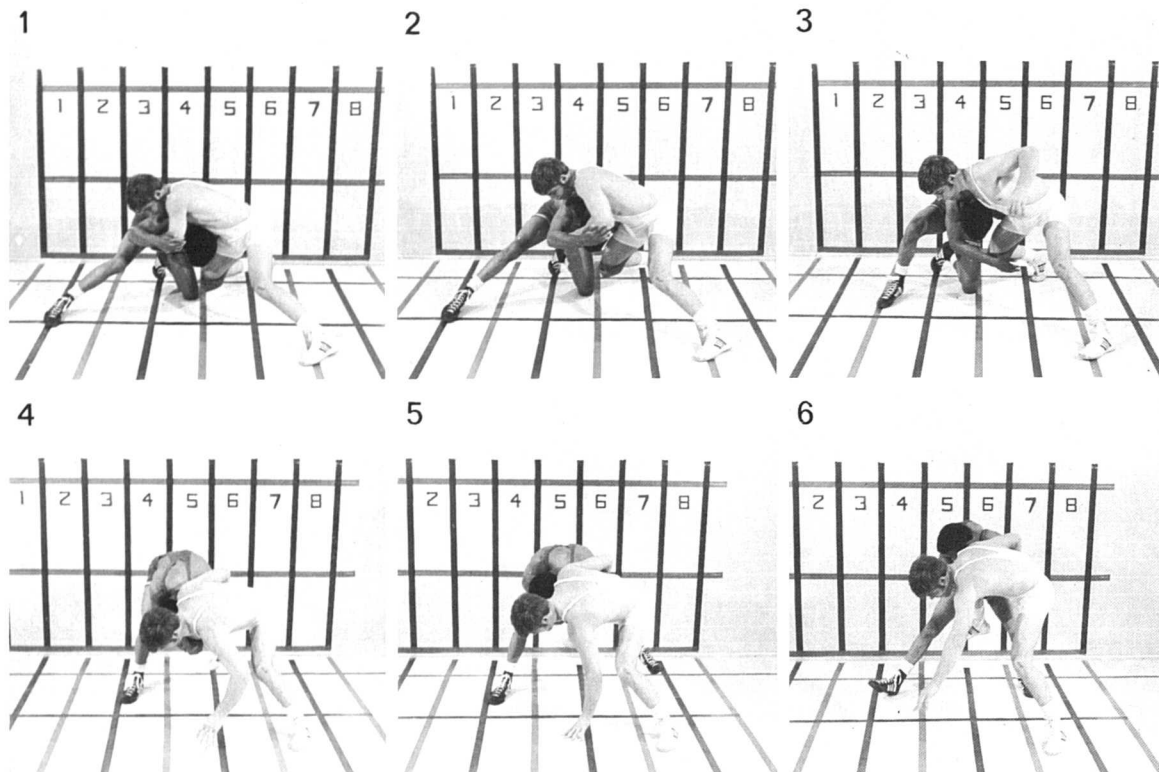
5



The near arm and opposite leg takedown is actually a combination of two other takedowns. The arm is controlled as in a fireman's carry. The penetration is executed as in a single leg tackle that goes across the body. In this technique the arm that is controlled is taken in the direction of the opposite knee. Your head stays

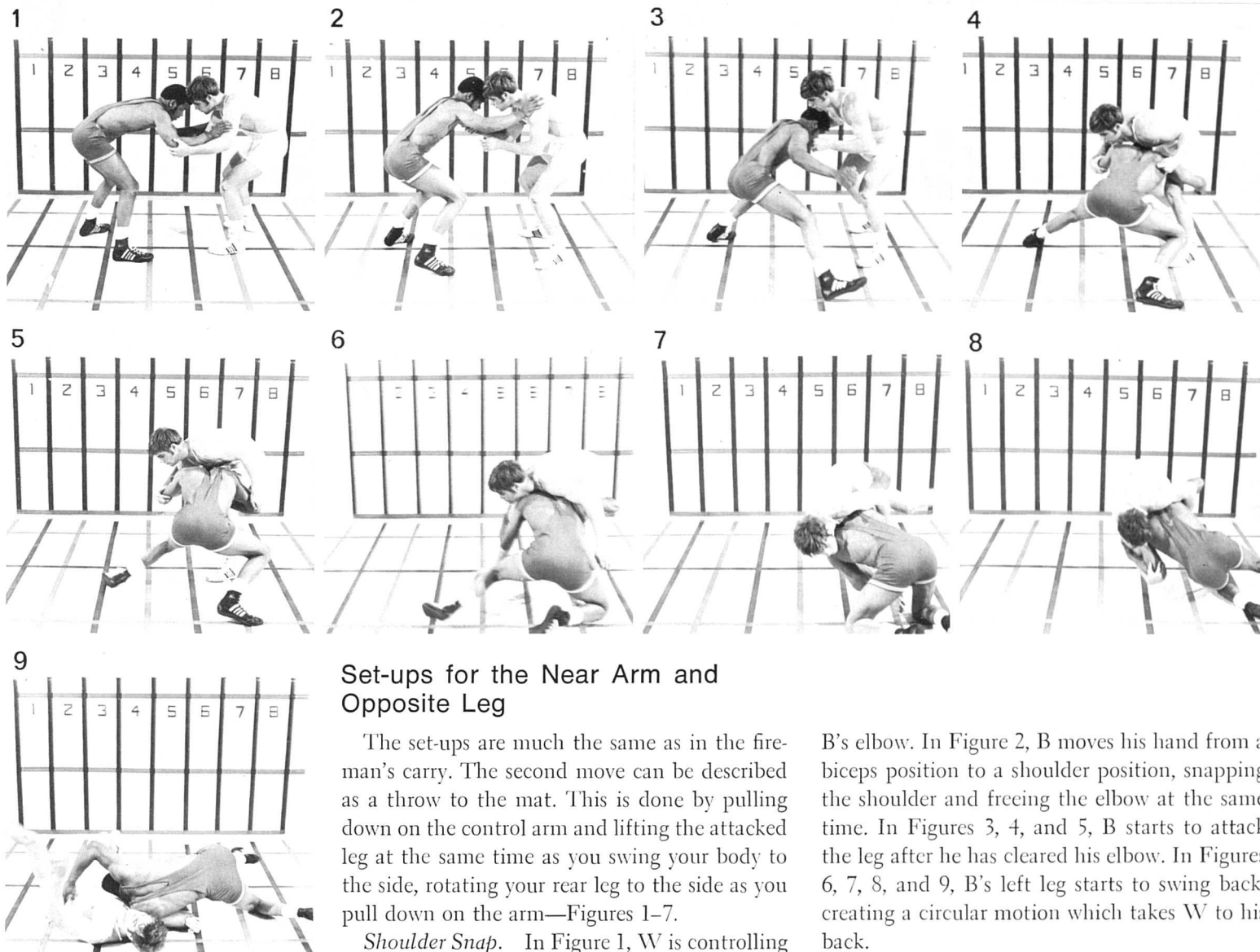
to the inside of your opponent's leg. The arm that is attacking his leg will lift it up. The controlling arm in the fireman's carry position will pull down on his arm, moving in a circular motion, throwing W to his back.

Figures 1 and 2 show the penetration, 3 to 5 the pulling of the arm and lifting of the leg.



If his arm is lost in your attempt to attack his leg, you should proceed to attack his leg, forgetting about the arm and finishing in a single leg position. Your head stays on the inside and

as close as possible to the knee that you are attacking. Your head has to pass under your opponent's chin and is aimed between his legs.

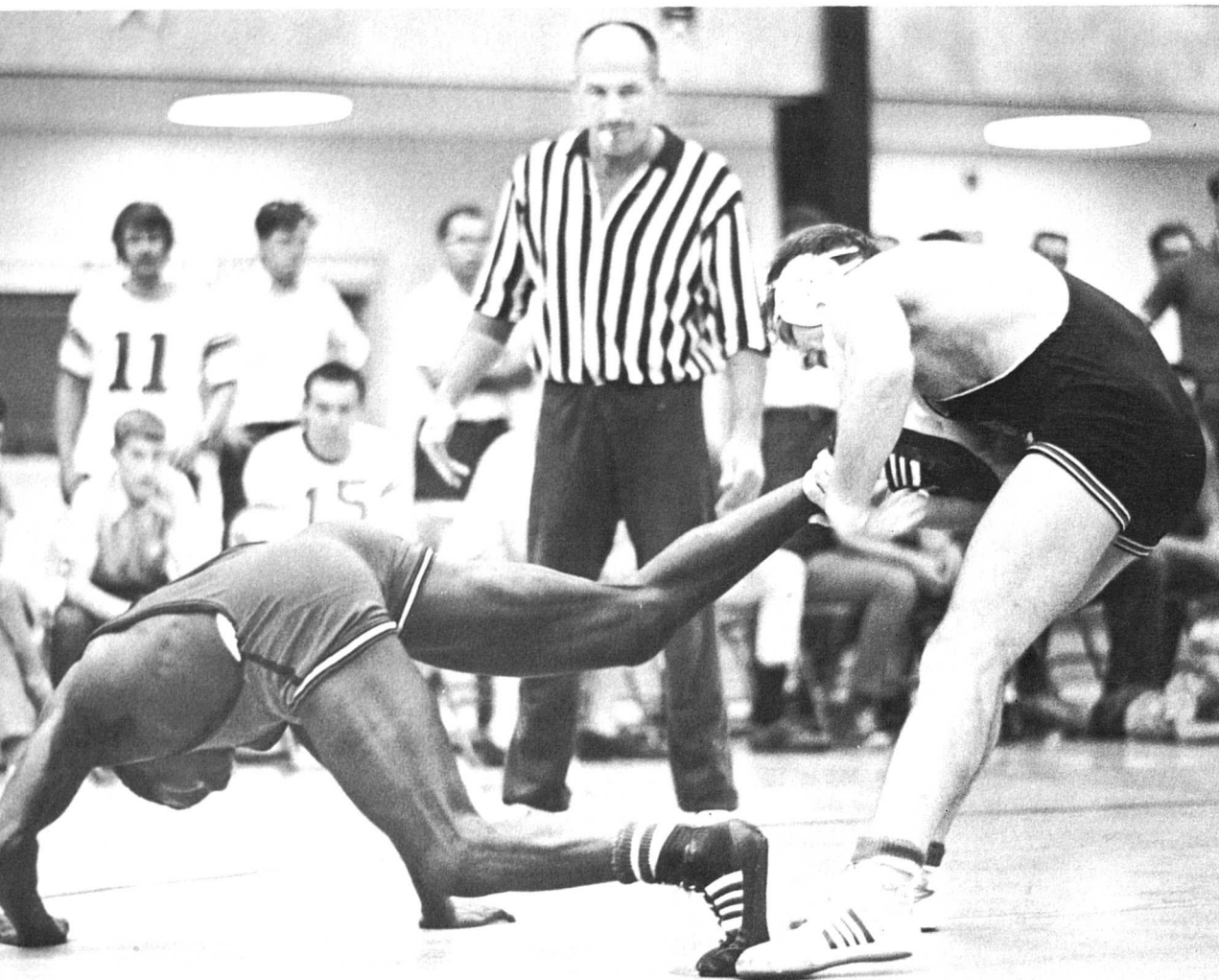


Set-ups for the Near Arm and Opposite Leg

The set-ups are much the same as in the fireman's carry. The second move can be described as a throw to the mat. This is done by pulling down on the control arm and lifting the attacked leg at the same time as you swing your body to the side, rotating your rear leg to the side as you pull down on the arm—Figures 1–7.

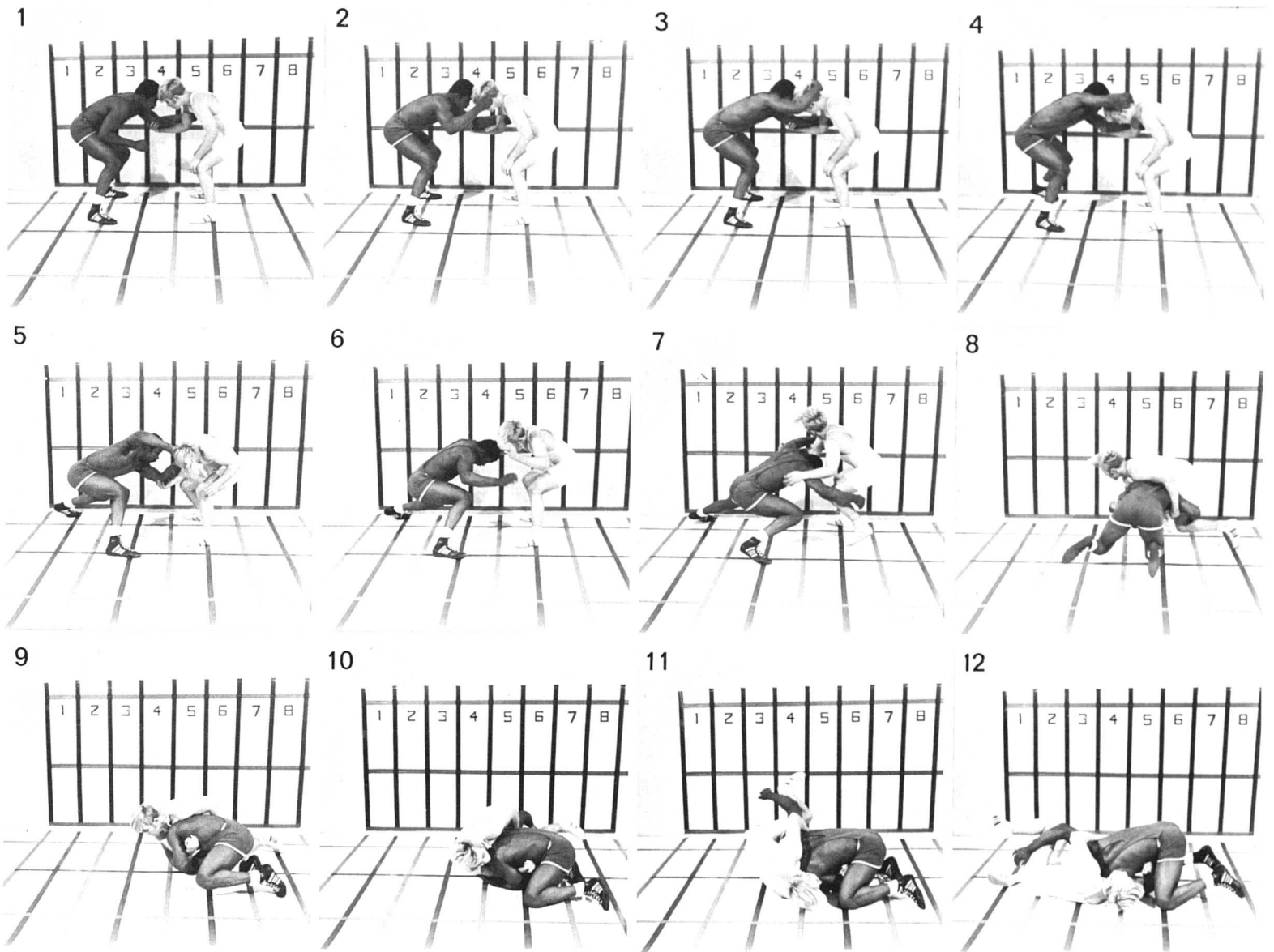
Shoulder Snap. In Figure 1, W is controlling

B's elbow. In Figure 2, B moves his hand from a biceps position to a shoulder position, snapping the shoulder and freeing the elbow at the same time. In Figures 3, 4, and 5, B starts to attack the leg after he has cleared his elbow. In Figures 6, 7, 8, and 9, B's left leg starts to swing back, creating a circular motion which takes W to his back.



Dan Gable is hanging on to a single leg after attempting a near arm and opposite leg against Douglas, in the World Games try-outs at Superior, Wisconsin, 1970. Coach Bill Wicks officiates.

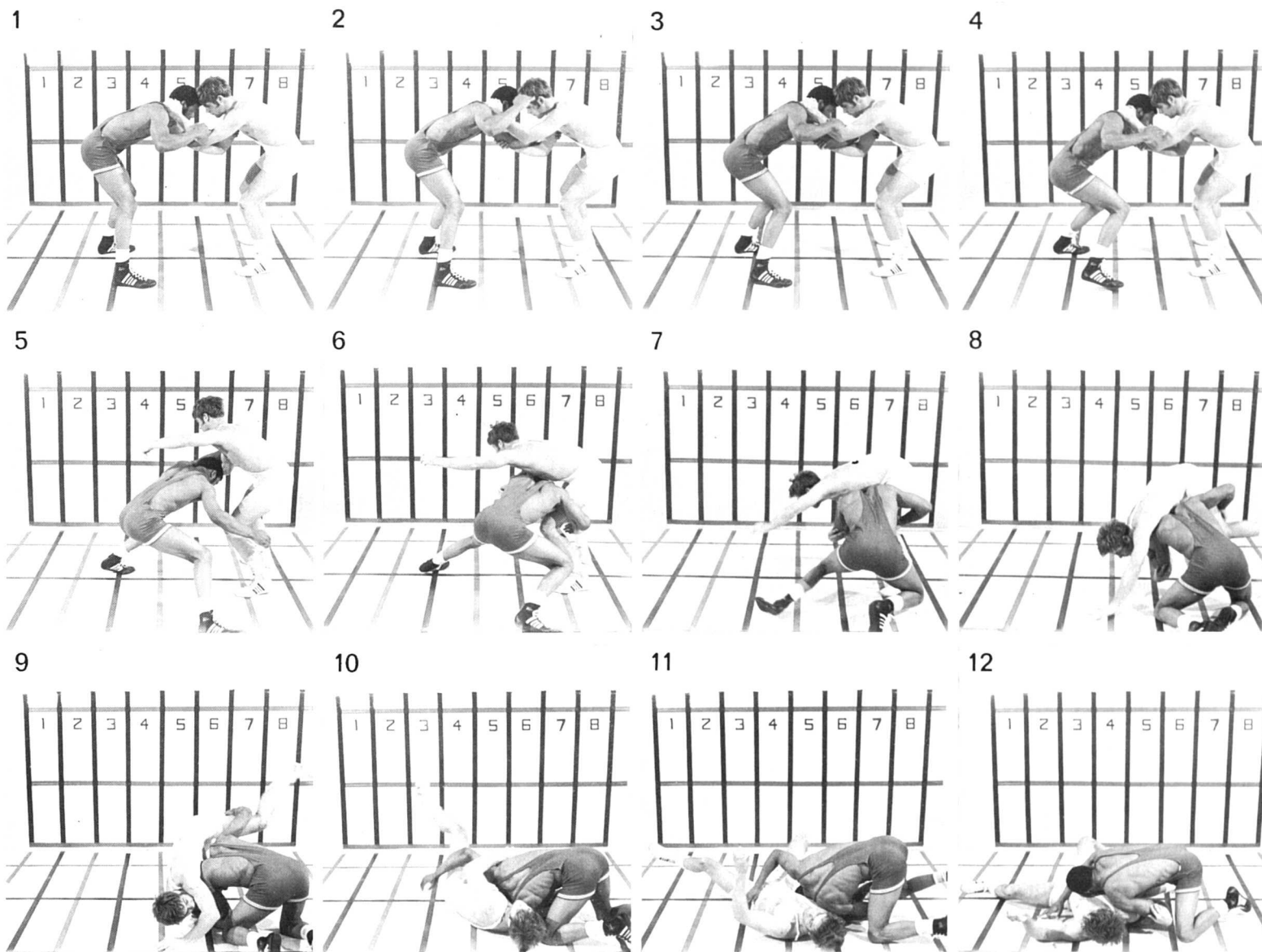
Snap-down. In Figure 1, W has elbow control. B takes a collar tie-up and snaps W's head to the side in Figures 2-5. W's immediate reaction is to raise his head. B, feeling this reaction, starts to attack the leg in Figures 5-8. In 9-12, B finishes with a throw to the mat.

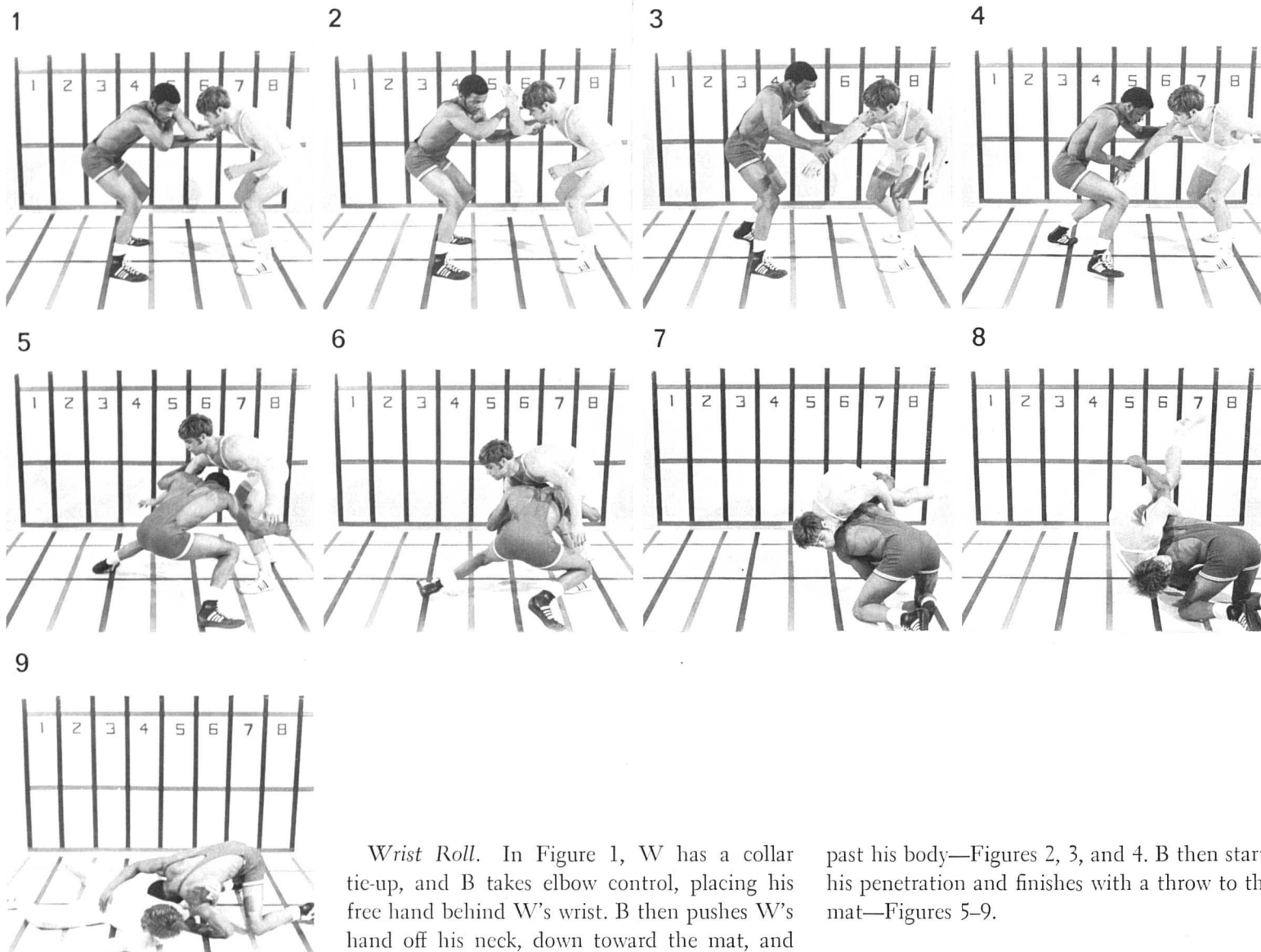




Forearm Pull. In Figure 1, B is controlling W's arm with an overhook. In Figures 2, 3, and 4, B raises his hand and brings it down, snapping W's forearm. Figures 5, 6, and 7 show the penetration, which looks like a single leg tackle. Figures 8 and 9 show B lifting W's leg and pulling his arm. In Figures 10, 11, and 12, W falls to his back. This set-up is designed to get either of two reactions: it is intended to get your opponent to pull his arm back or to get him to straighten his elbow.

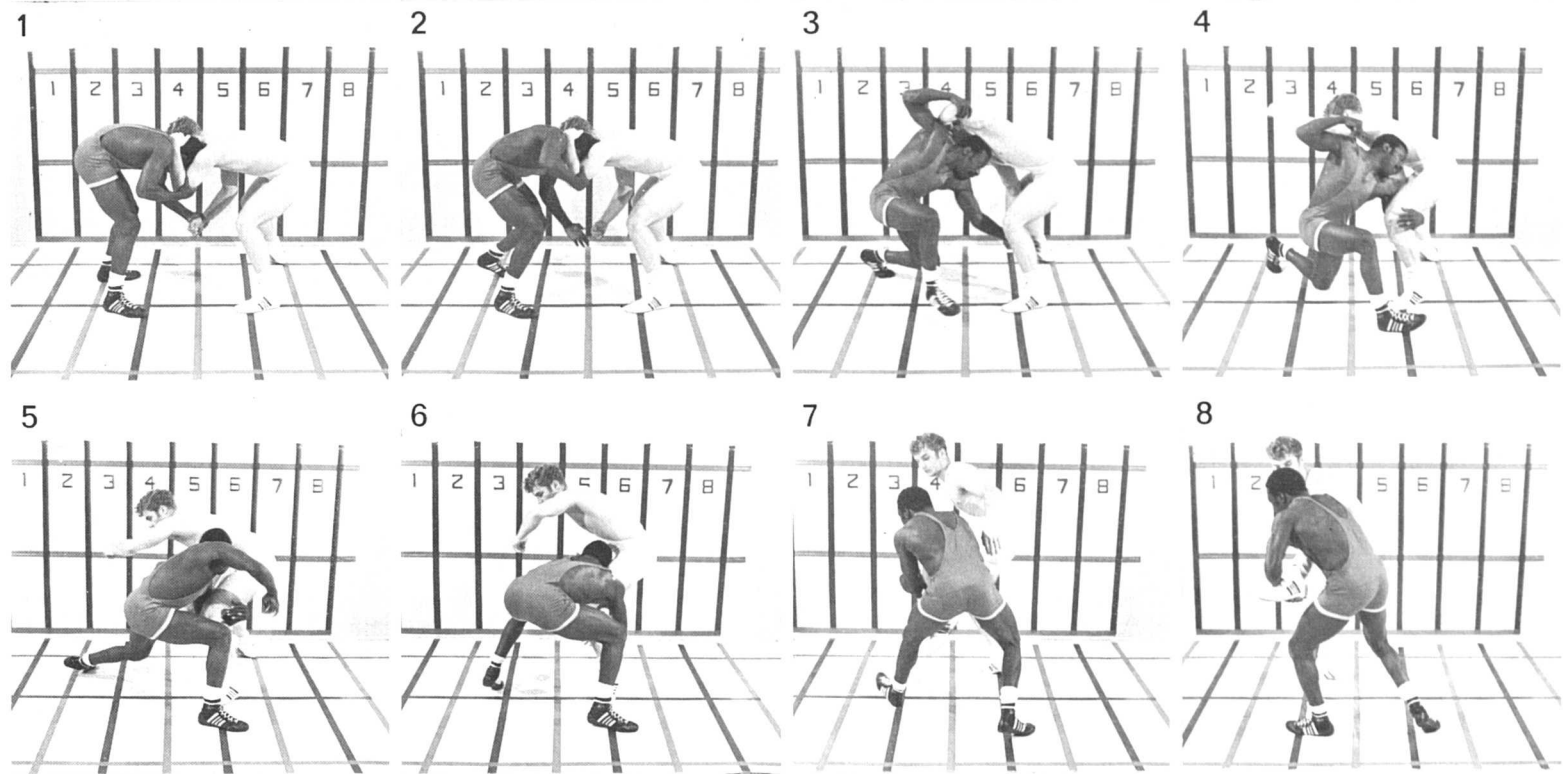
Dan Gable looks at the American flag after being presented with the Gold Medal for winning the World Championship (149.5 class) at the World Games, Sofia, Bulgaria, 1971. On his left is Russia, on his right Bulgaria.





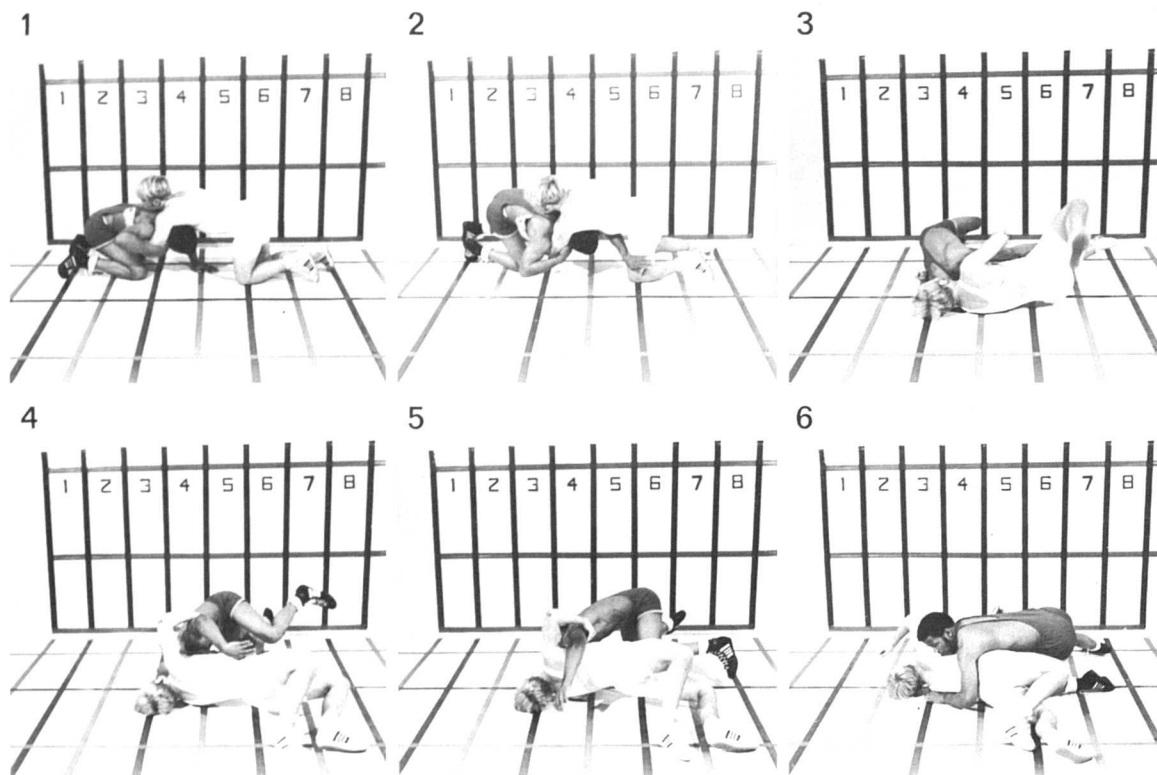
Wrist Roll. In Figure 1, W has a collar tie-up, and B takes elbow control, placing his free hand behind W's wrist. B then pushes W's hand off his neck, down toward the mat, and

past his body—Figures 2, 3, and 4. B then starts his penetration and finishes with a throw to the mat—Figures 5–9.



Elbow Lift Set-up and High Crotch Change-off to Single Leg. In Figures 1-4, B, using an elbow lift set-up, reaches inside W's crotch. In Figure 5, B changes direction and at the same

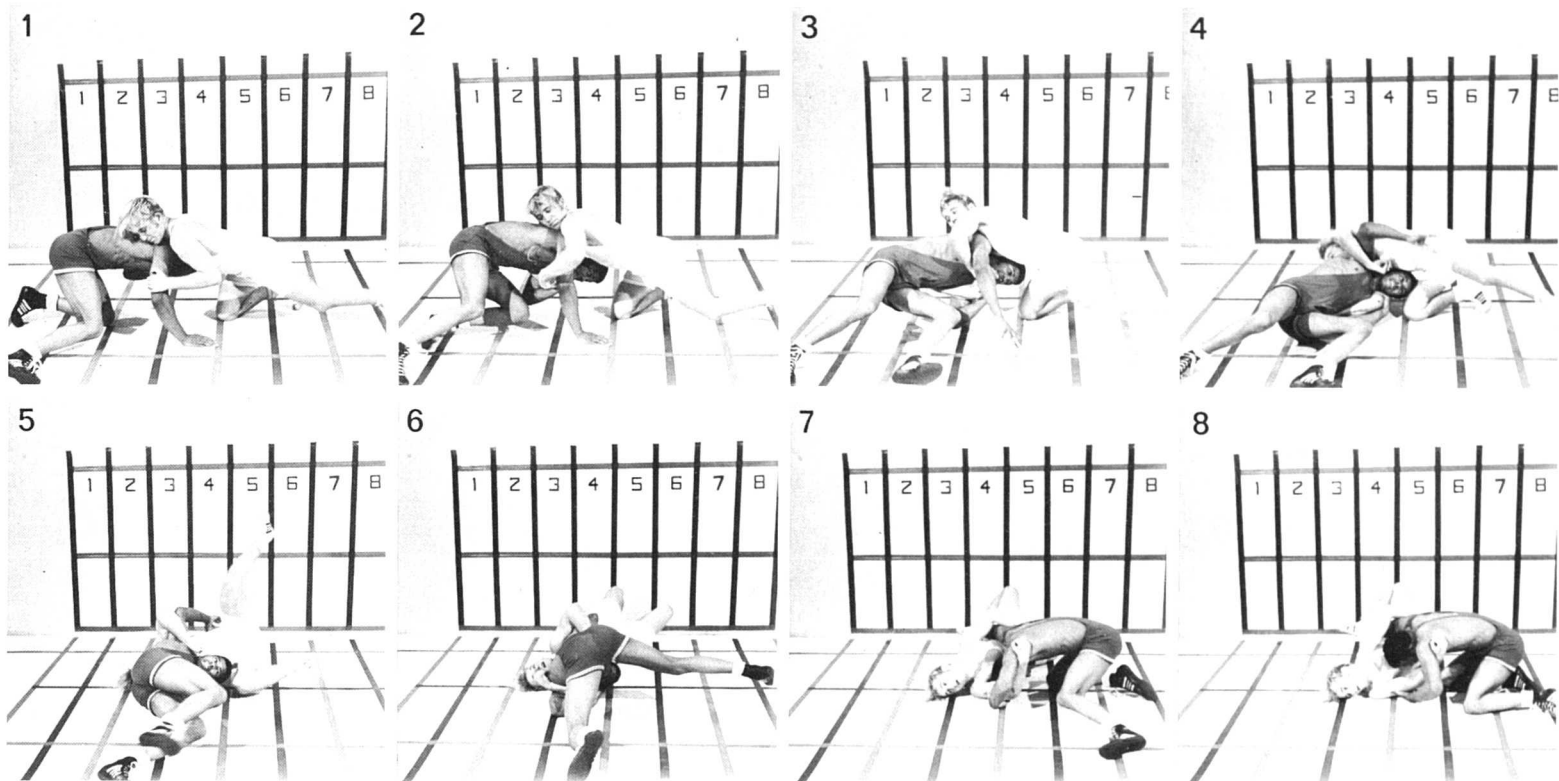
time brings his head to the inside and attacks W's leg with a single leg tackle. In Figures 6, 7, and 8 he picks the leg off the mat.



Second Moves for the Near Arm and Opposite Leg (also used for the Fireman's Carry)

Knee Trip. This sequence illustrates a second move for the near arm and opposite leg takedown. B's position is one in which wrestlers often find themselves when they have been countered on a near arm and opposite leg or on a fireman's carry. From the position in Figure 1, B is controlling W's arm as in the fireman's

carry, making sure to keep his head off the mat by using his hand on the mat for support. B, in Figure 2, reaches across and behind W's knee, placing the palm of his hand on the outside of W's knee while pulling downward on W's arm. In Figure 3, B drops his shoulder and trips W over his knee. In Figure 4, B scissors his legs and comes to his knees as he reaches up around his opponent's waist. Hanging on to W's arm, he then comes up on top.



Barrel Roll. B finds himself on his knees after having been countered as he attempted a near arm and opposite leg takedown. In Figure 1, B starts to pull down on W's right arm, keeping his free hand on the mat and his head up. In Figure 2, B maneuvers his elbow in a position

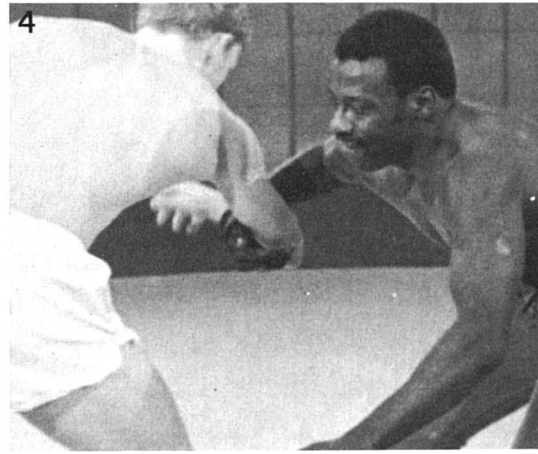
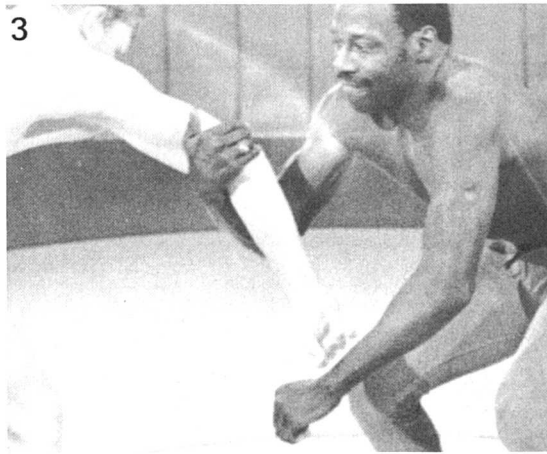
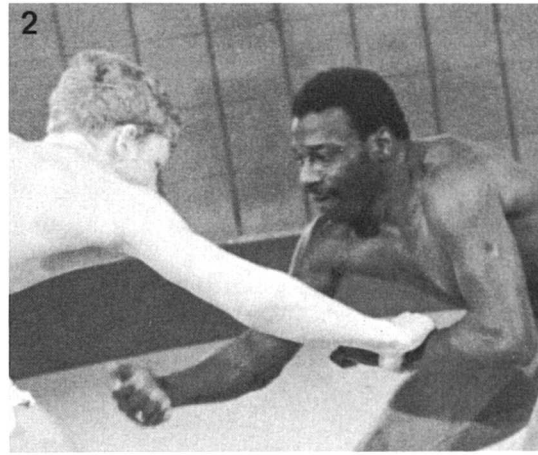
behind W's arm. In Figure 3, B now drives his elbow under W's arm pit. At the same time B pulls down on W's far arm and sits to the side, forcing W off-balance in Figure 4. B then comes to his knees and on top by scissoring the legs over.



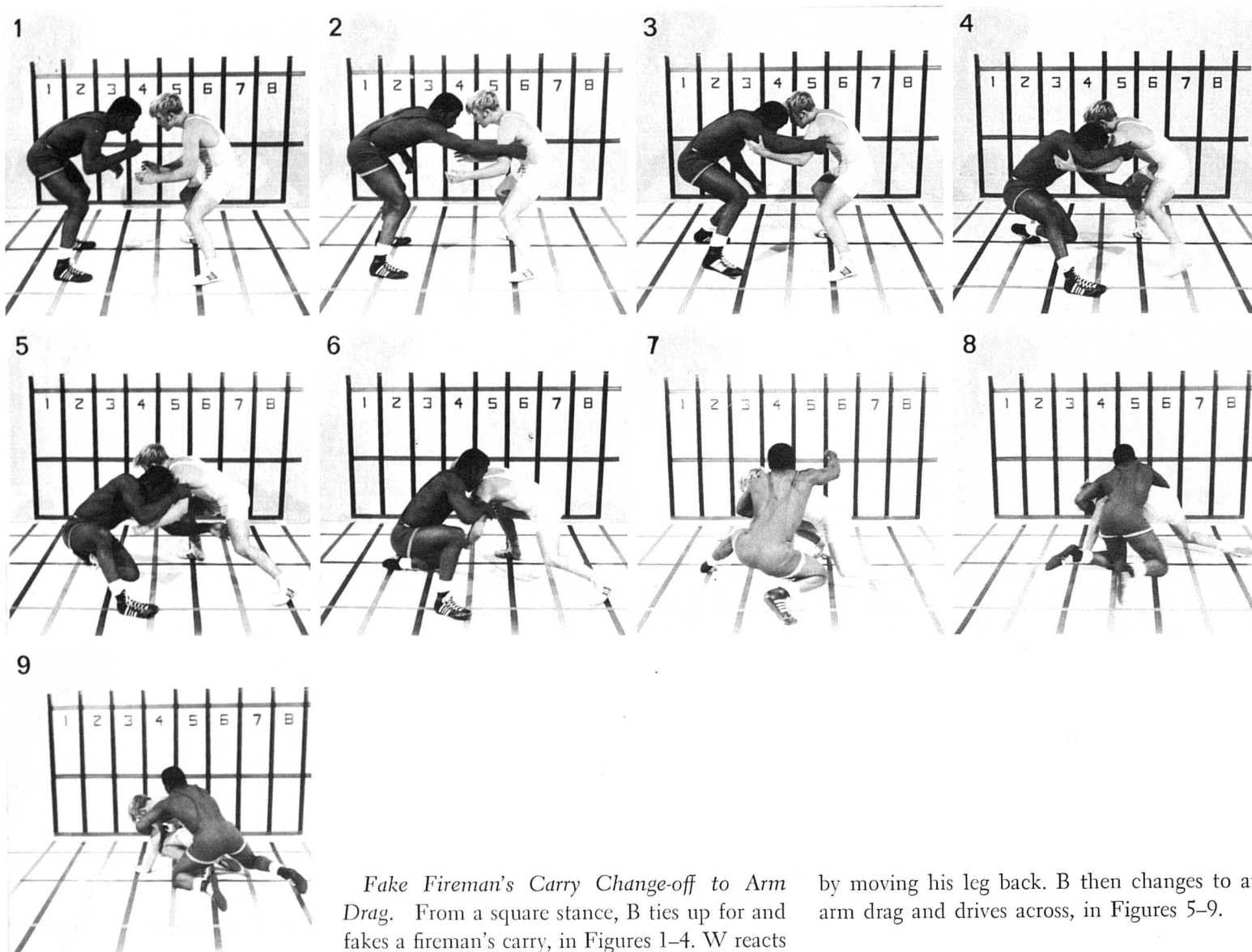
ARM DRAG

Drag Position. This photograph shows the principles of the arm drag. Note the position of B's right hand just above W's elbow, the position of B's right leg, and the height of B's shoulder compared with W's.

For a successful arm drag the arm has to be controlled above the elbow, turning the arm across and toward the opposite knee. This motion will expose the leg and entire right side.

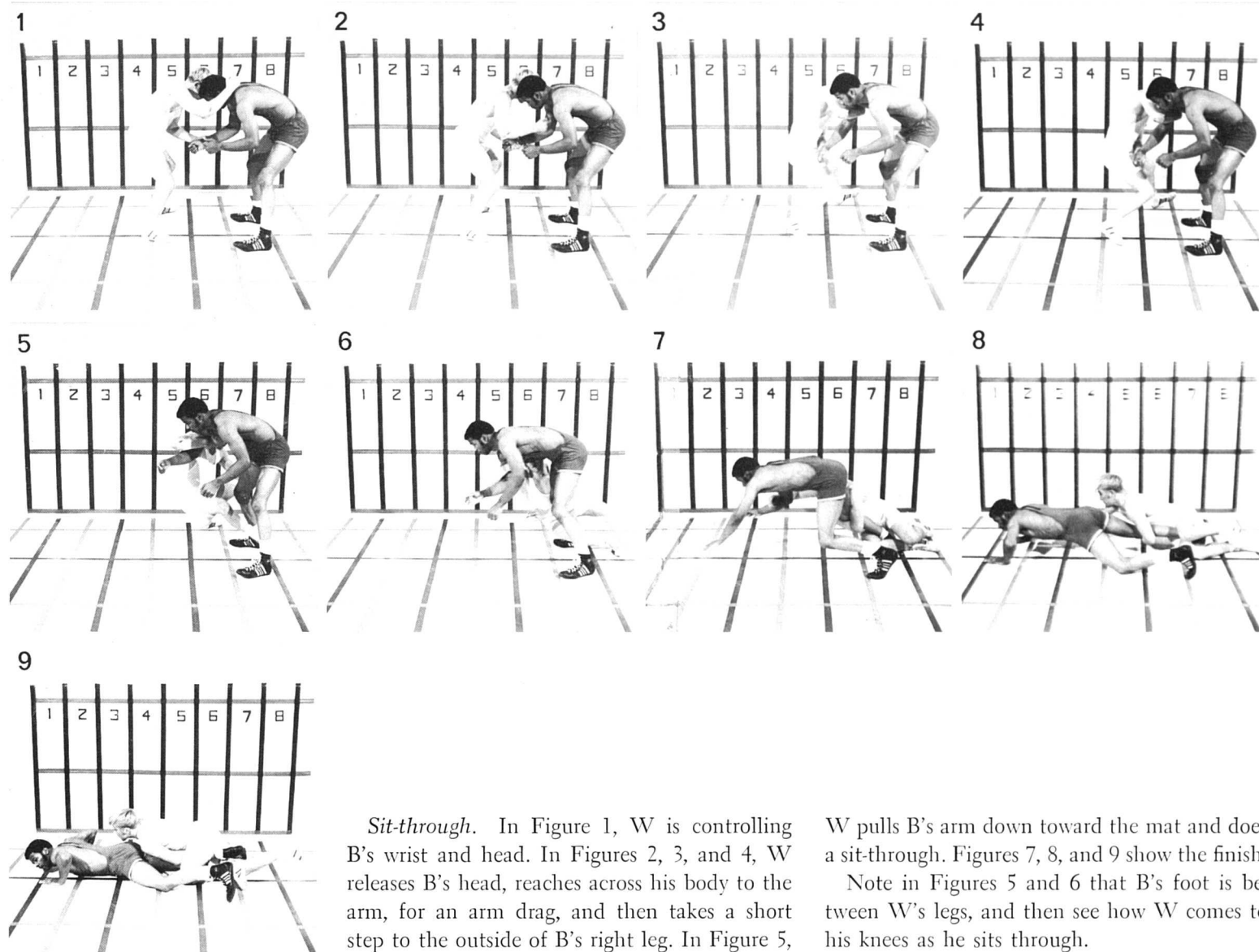


Wrist Rotation. W controls the wrist (Fig. 1). B rotates his wrist downward (Figs. 2–3), which puts W's hand in a position where he cannot prevent the arm drag (Fig. 4).



Fake Fireman's Carry Change-off to Arm Drag. From a square stance, B ties up for and fakes a fireman's carry, in Figures 1-4. W reacts

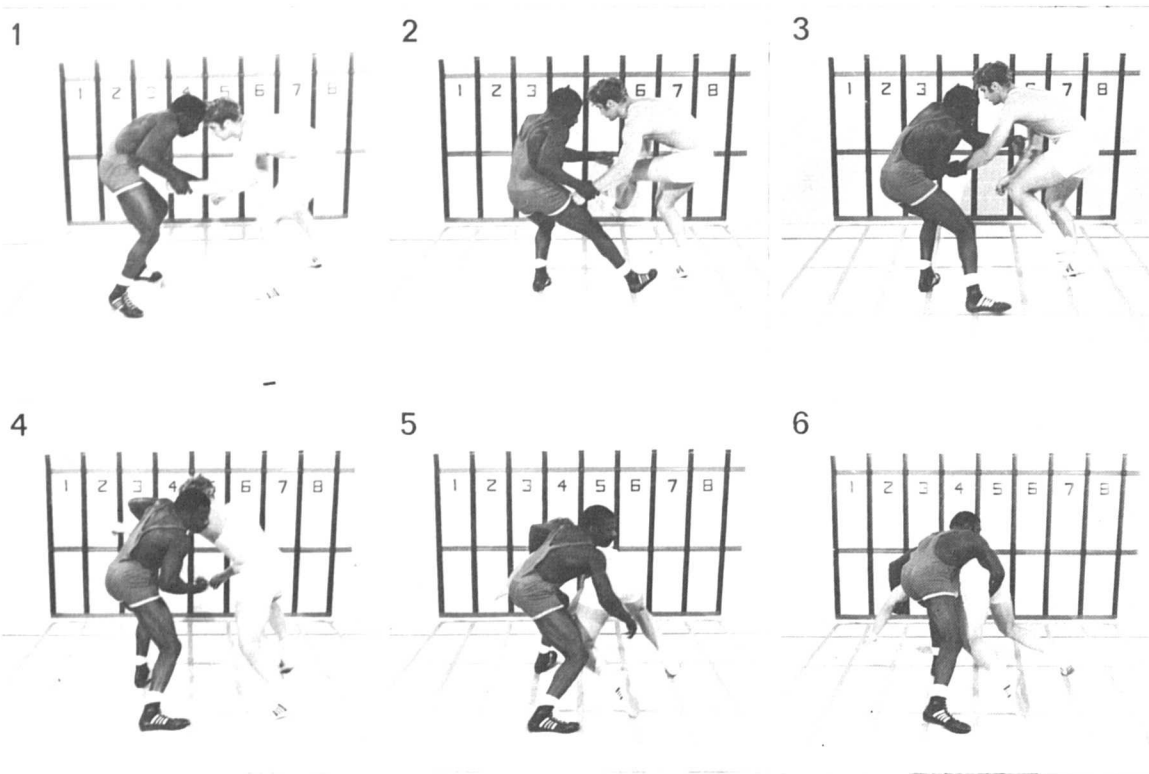
by moving his leg back. B then changes to an arm drag and drives across, in Figures 5-9.



Sit-through. In Figure 1, W is controlling B's wrist and head. In Figures 2, 3, and 4, W releases B's head, reaches across his body to the arm, and then takes a short step to the outside of B's right leg. In Figure 5,

W pulls B's arm down toward the mat and does a sit-through. Figures 7, 8, and 9 show the finish.

Note in Figures 5 and 6 that B's foot is between W's legs, and then see how W comes to his knees as he sits through.



Foot Kick Change-off to Arm Drag. In Figure 1, B controls W's wrist. In Figure 2, B moves into position and attempts a foot kick. As W reacts, in Figure 3, B changes to an arm drag and moves toward W's exposed side. B then

drives across to finish this takedown, in Figures 4, 5, and 6.

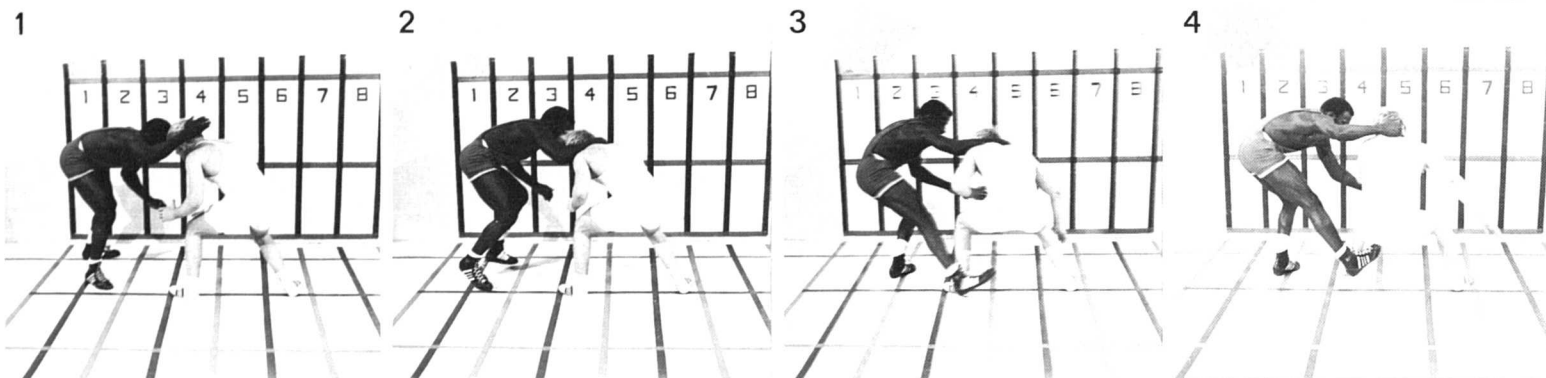
Note in Figure 4 the angle which the drag creates.



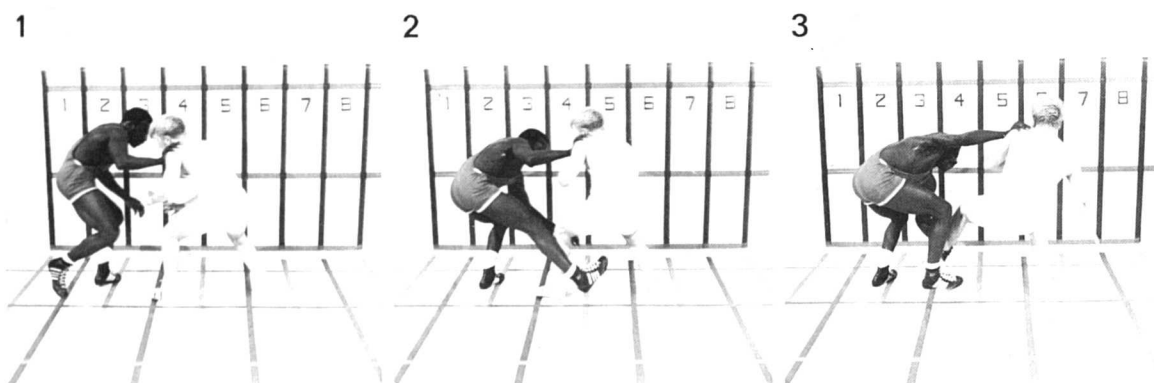
FOOT KICKS

Foot kicks are techniques used to break your opponent's balance by kicking one foot across his center of gravity. The important point to remember is that his weight has to be removed from the foot you plan to kick. The set-up is used to remove the weight. The techniques are described in the following action sequences.

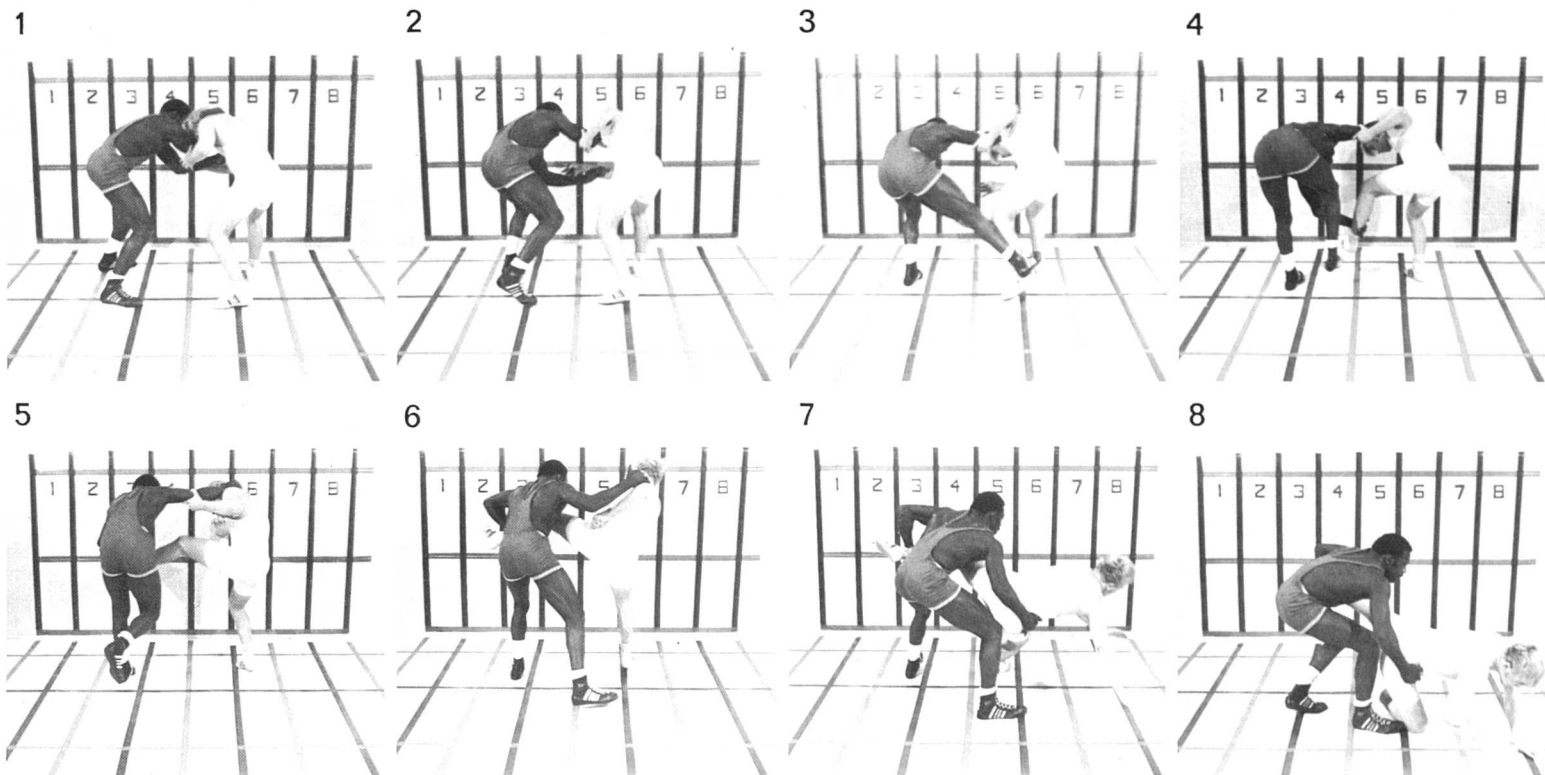
Larry Kristoff, of the United States, has executed a foot kick against his opponent from Turkey, in the World Championships at Toledo in 1966.



Head Snap. From a staggered stance in Figure 1, B performs a head snap in Figure 2. As W reacts in Figure 3, B foot-kicks W while maintaining control of W's head until he hits the mat.

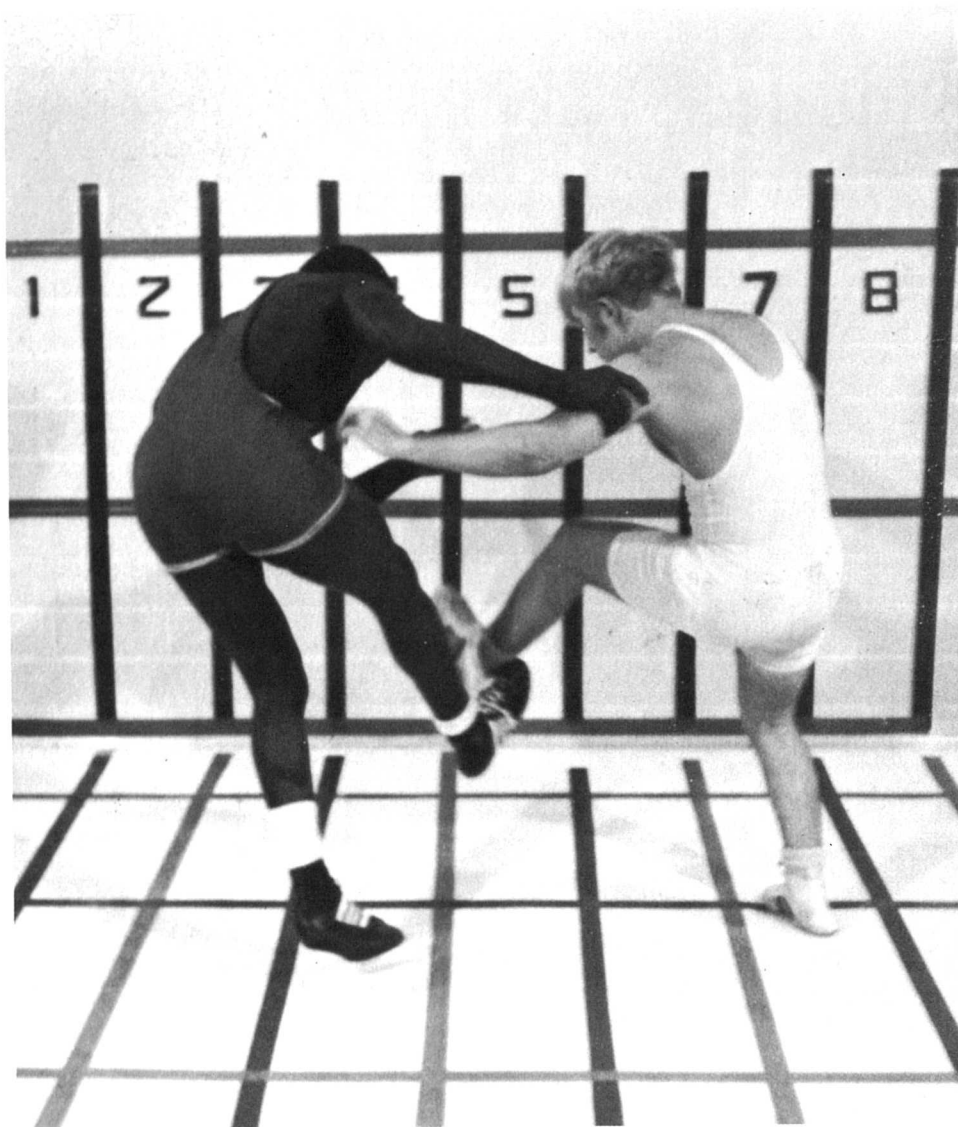


Shoulder Snap. B uses a shoulder snap technique in Figures 1–3. To change W's weight to his rear foot, B kicks W's leg out and shoves W's shoulder back, forcing him off-balance.



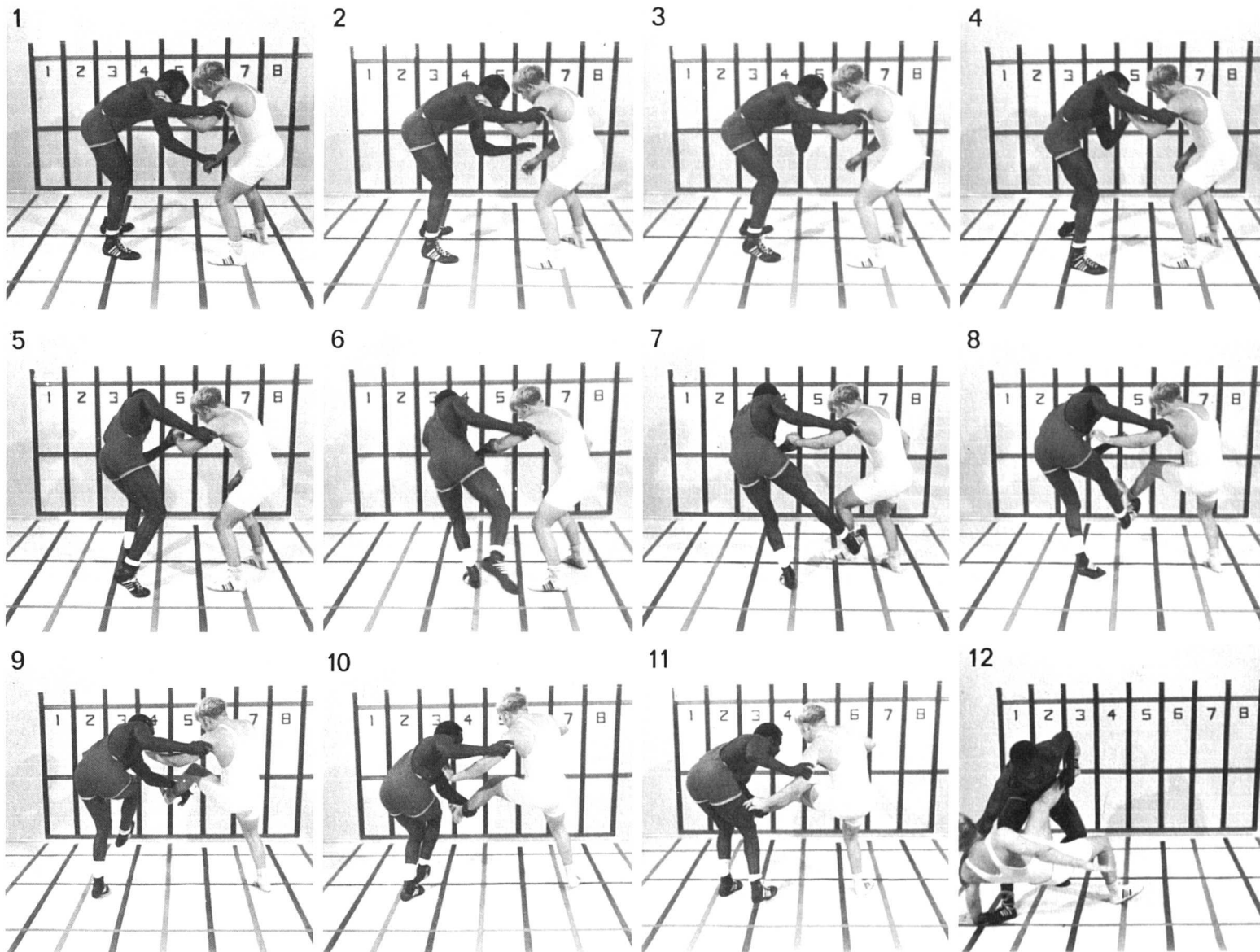
Ankle Pick-up. From a collar tie-up, B snaps W's head, placing all of W's weight on the right foot. B then takes a short step and kicks W's left foot off the mat. At the same time B reaches down and catches W's left foot.

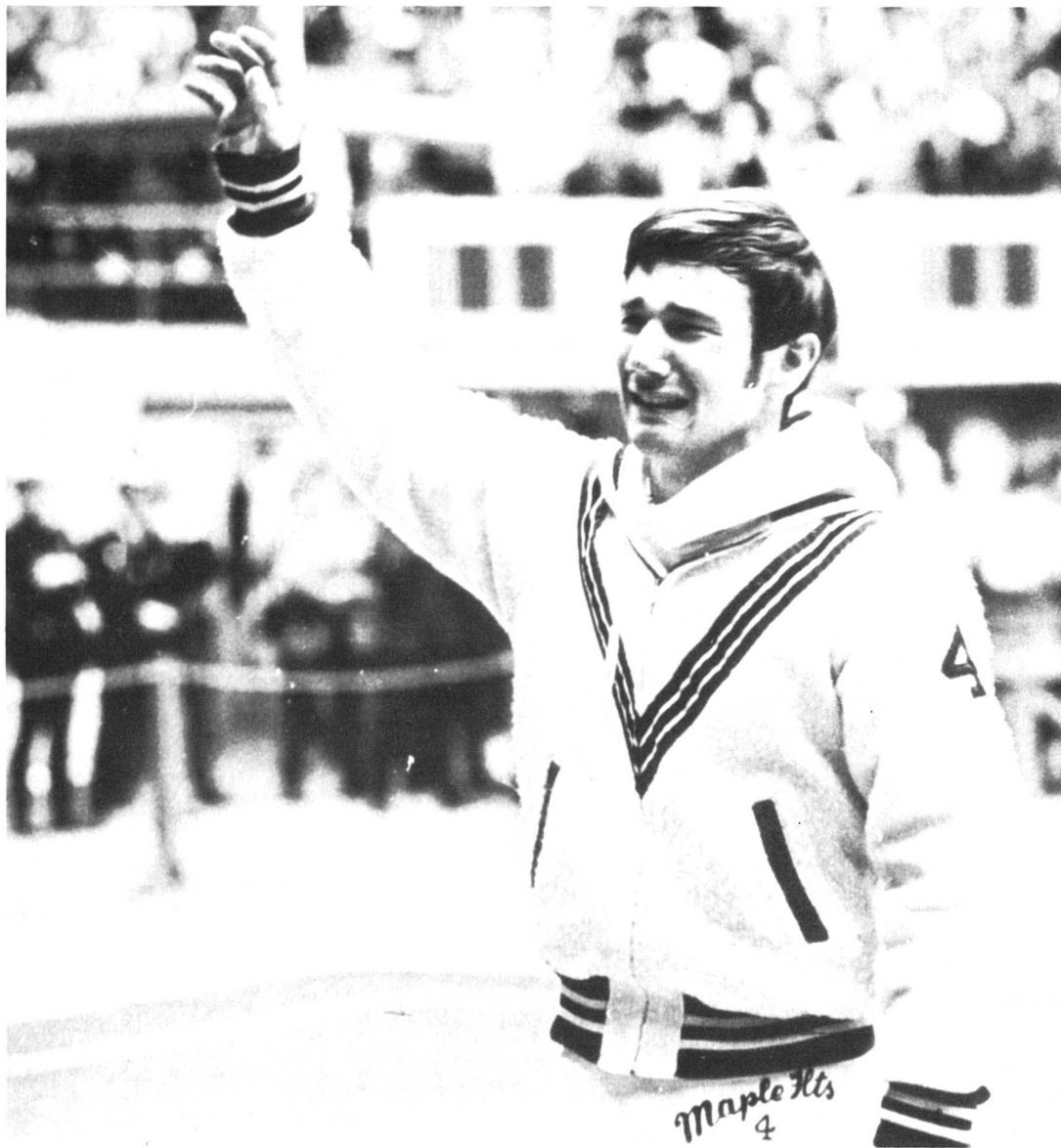
Note that B maintains control of W's head until he has picked the foot up, and B then moves into W, knocking him to the mat.



Detail from Figure 8 on facing page.

Two-on-One Foot Kick with Elbow Control. B has control of W's wrist, while W has inside control (Fig. 1). Releasing the right wrist (Fig. 2), B reaches for W's left wrist (Fig. 3). Rotating his shoulder in a forward rolling motion, B captures W's arm (Figs. 4-5). From this position B foot-kicks W (Figs. 6-8). He now releases W's wrist and catches W's leg (Figs. 9-10). B pulls W in a circular motion, pushing the biceps until W falls to the mat (Figs. 11-12).





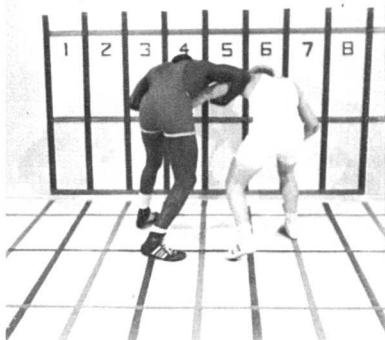
Two-on-One Foot Kick with Shoulder Control. From a two-on-one tie-up, in Figure 1, B lifts W's shoulder, as shown in Figures 1, 2, and 3. This action takes W's weight off his left foot, enabling B to foot-kick that foot. In Figures 4 through 8, B reaches down and catches the foot. In Figures 9 through 12, B lifts W's leg and releases control of his arm, switching off to a waist lock in Figure 12.

Tears of joy. Tom Milkovich of Maple Heights High School acknowledges the standing ovation accorded him by 10,000 wrestling fans at St. Johns arena, Columbus, Ohio, for winning his third consecutive Ohio State championship (photograph from *The Plain Dealer*, Cleveland, March, 3, 1969).

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5



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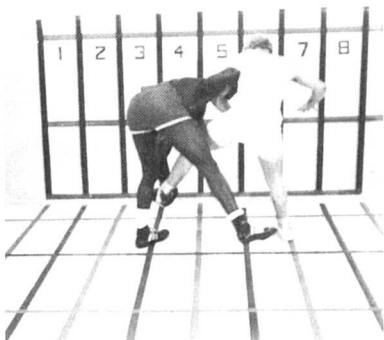
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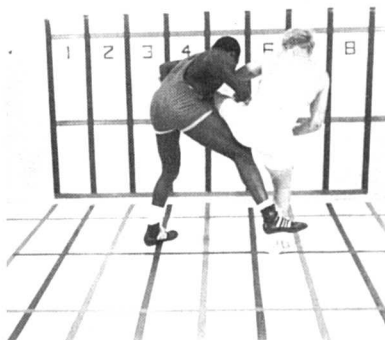
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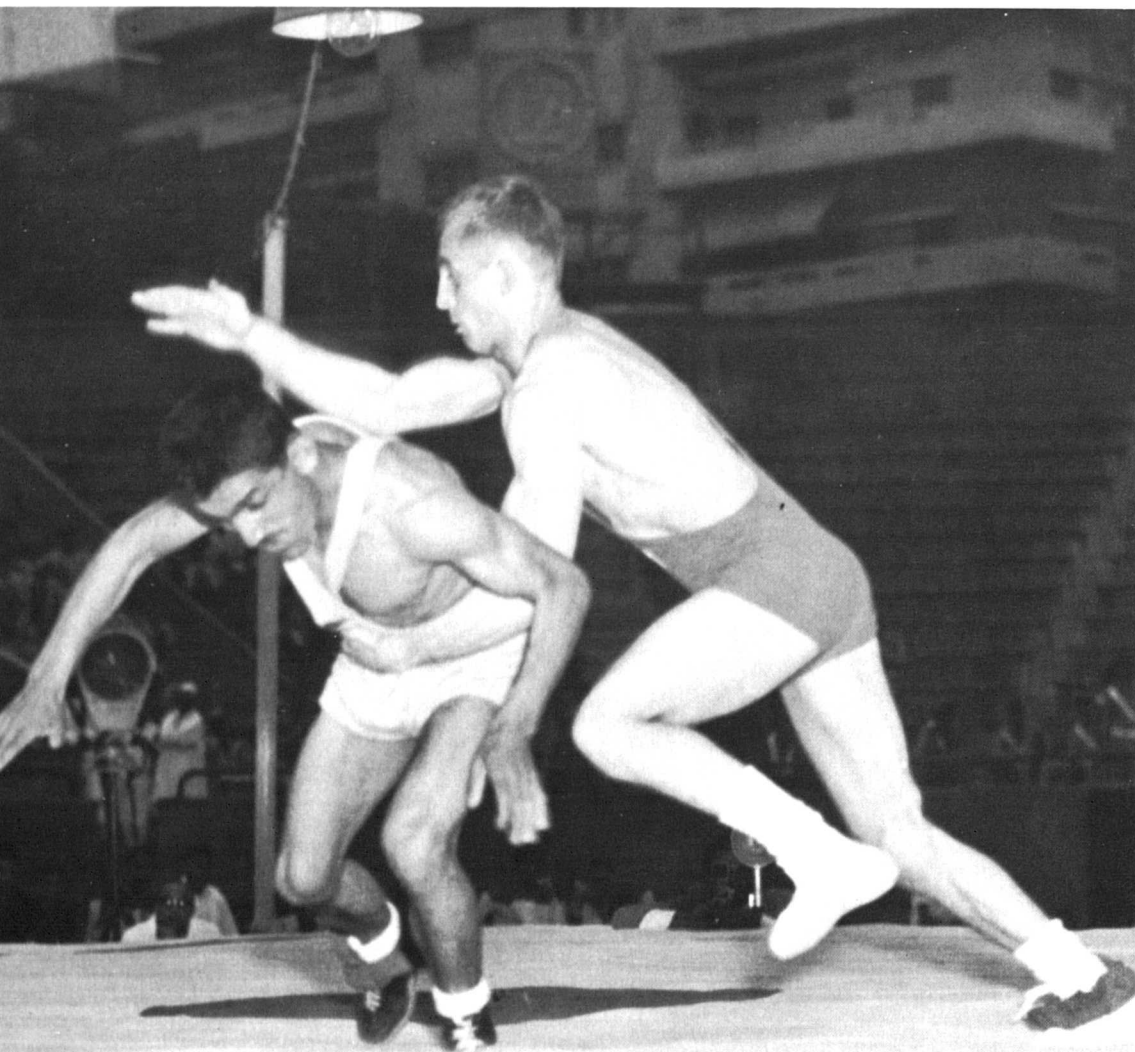


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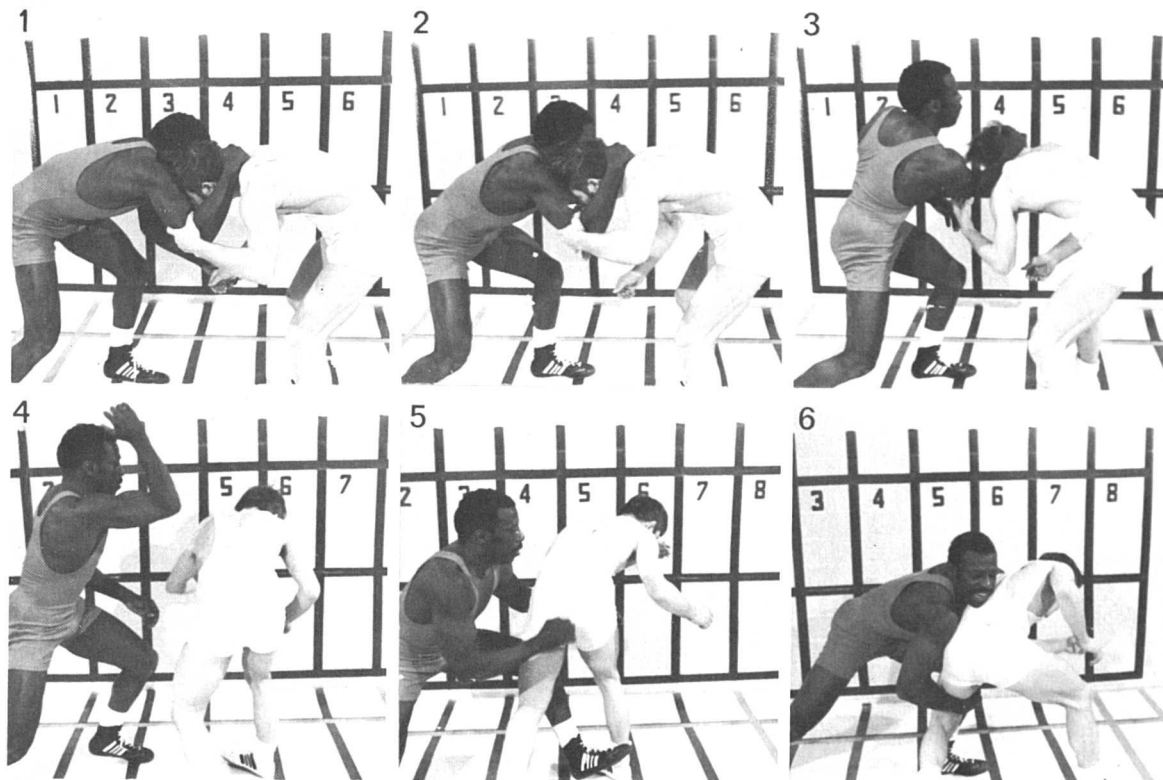




HEAD SNAP

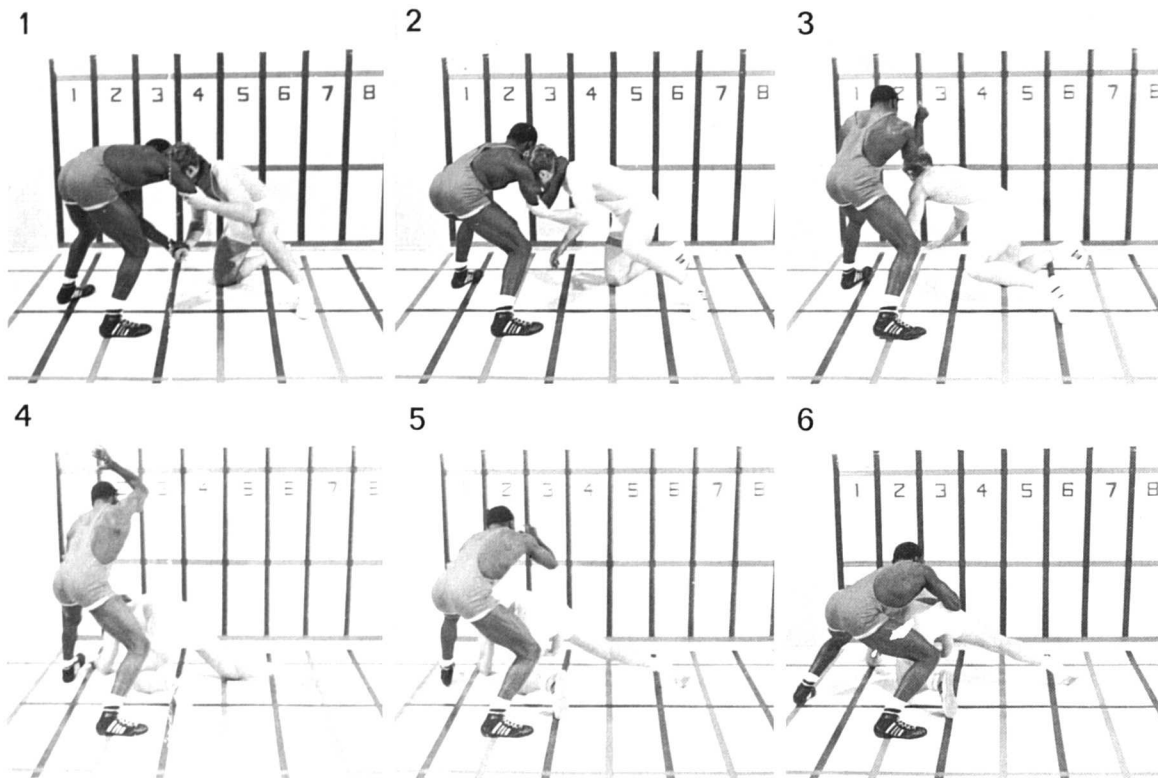
The head snap technique is an effective move from a collar tie-up. The head snap is particularly useful when your opponent has elbow control, either while standing or on his knees. The head snap is executed with a whiplike motion by snapping your elbow past your opponent's chin, while snapping your wrist. The result of the snapping creates an angle and puts you in a position to go behind.

Gray Simons, of the U.S. Army, is doing a head snap on his way to winning the Armed Services World Championship, 1963, in Cairo, Egypt (U.S. Army photograph).

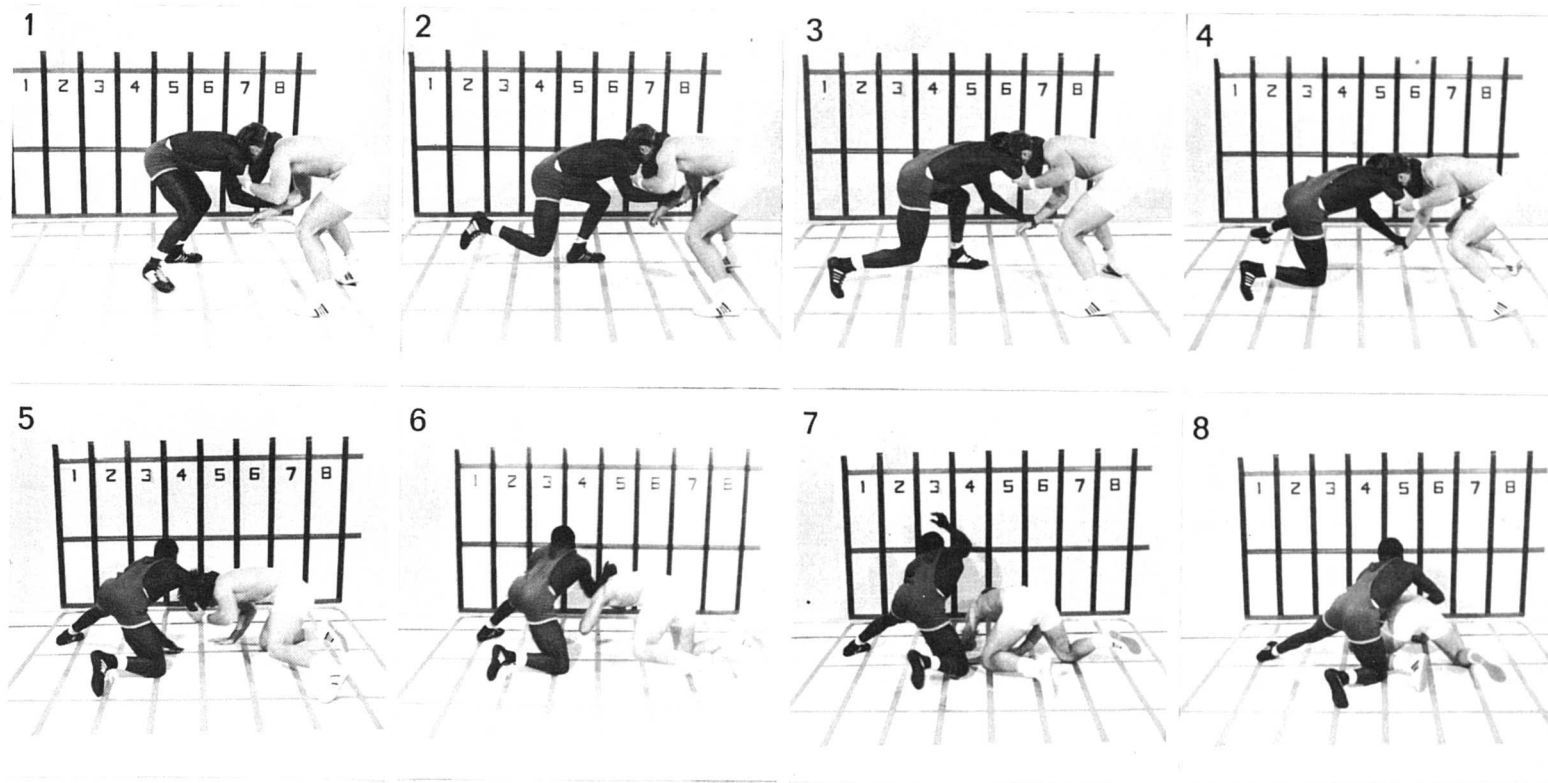


From a collar tie-up in Figure 1, B steps forward and to his left. In Figure 3, B pivots his body and snaps his elbow past W's chin while

snapping his wrist. Figures 4-6 show the angle B creates and his penetration toward W's exposed side.

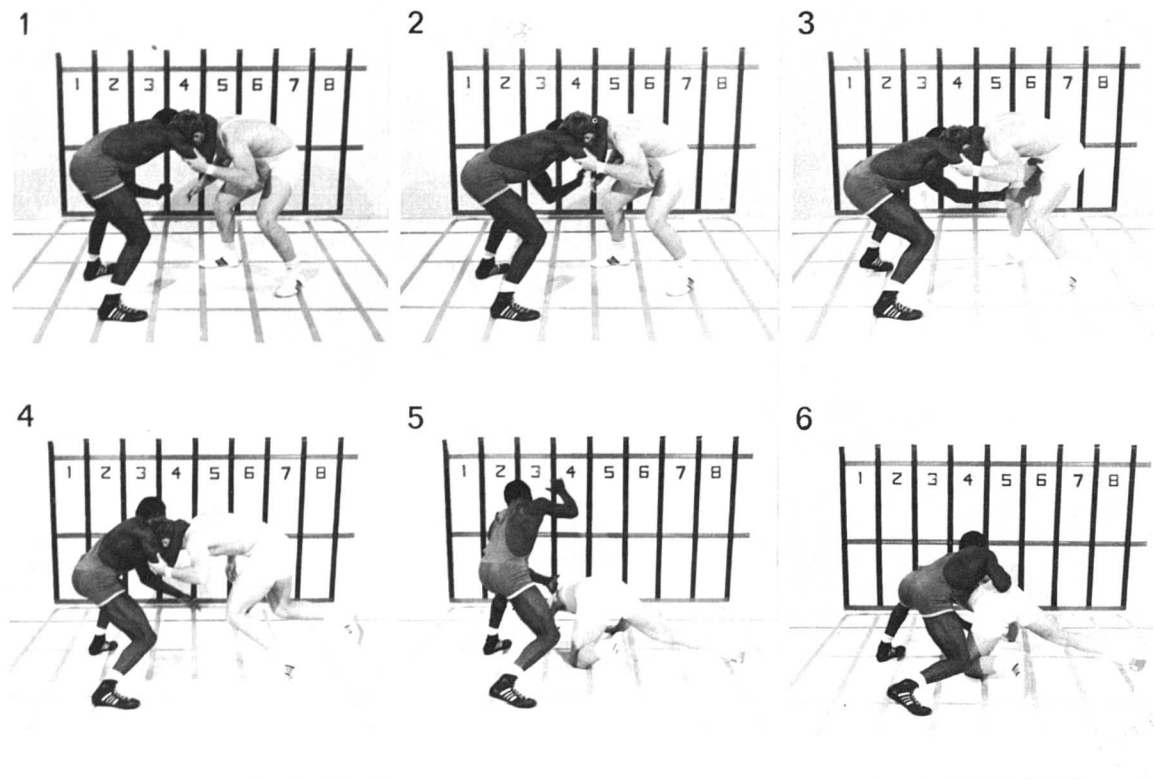


This sequence of pictures shows the head snap technique when your opponent is on his knees.



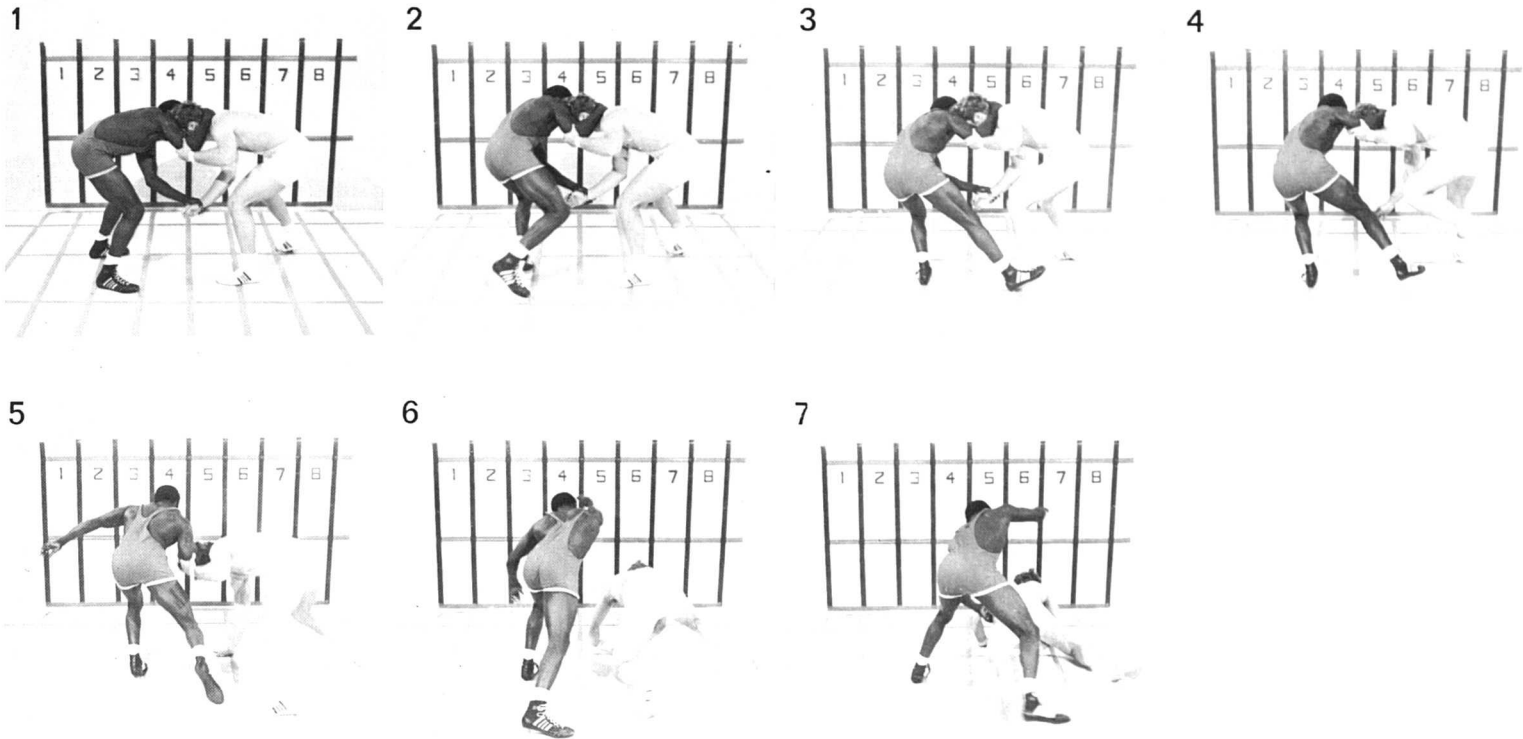
Jerk-down Head Snap. From a standing position B pulls W's head down by using a collar tie-up and wrist control, Figures 1-4. In Figure

5, B does a head snap, which creates an angle, allowing him to go behind, as W's momentum carries him past B's body, Figures 6-8.



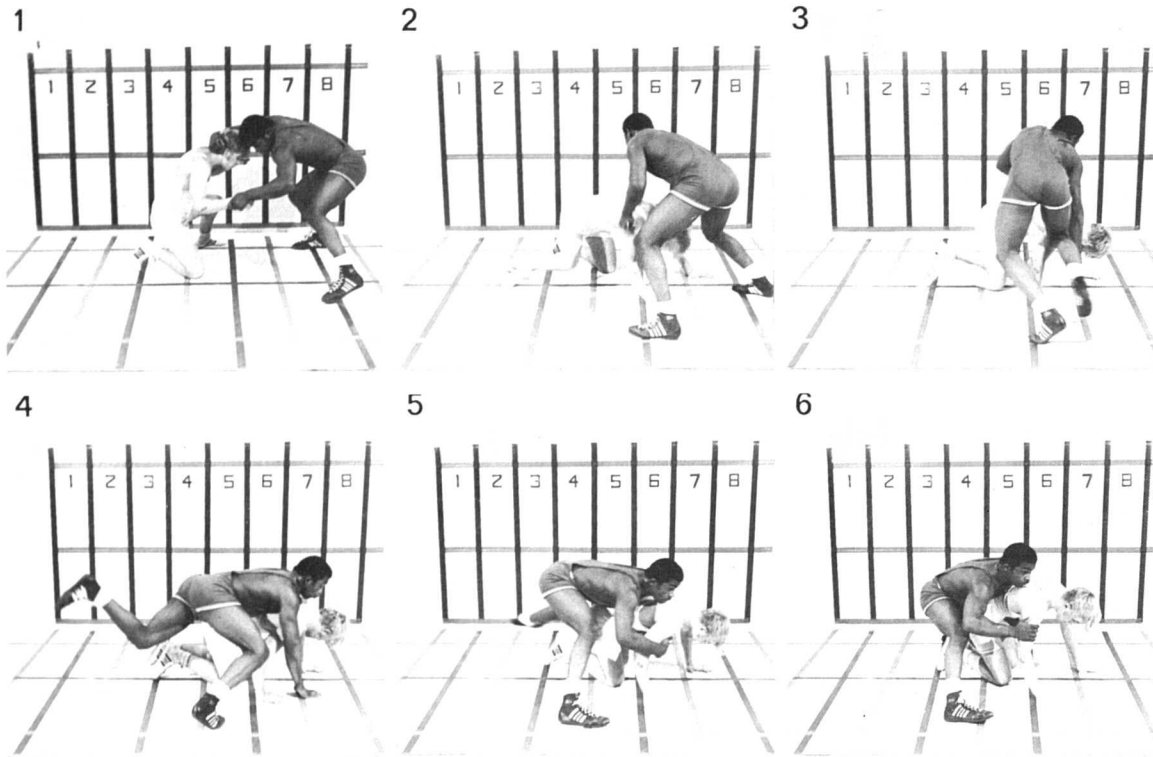
Reach Set-up and Head Snap from the Feet.
 B uses a reach set-up to force W to move his right leg, in Figures 2–3. W moves his right leg, putting all his weight on his left leg, in Figure 4. B uses a head snap technique.

In executing a successful head snap you cannot allow your opponent to control your head.



Foot Kick Head Snap. From a wrist control and collar tie-up in Figure 1, B fakes a foot kick. Figure 4 shows W's reaction. Using a head snap

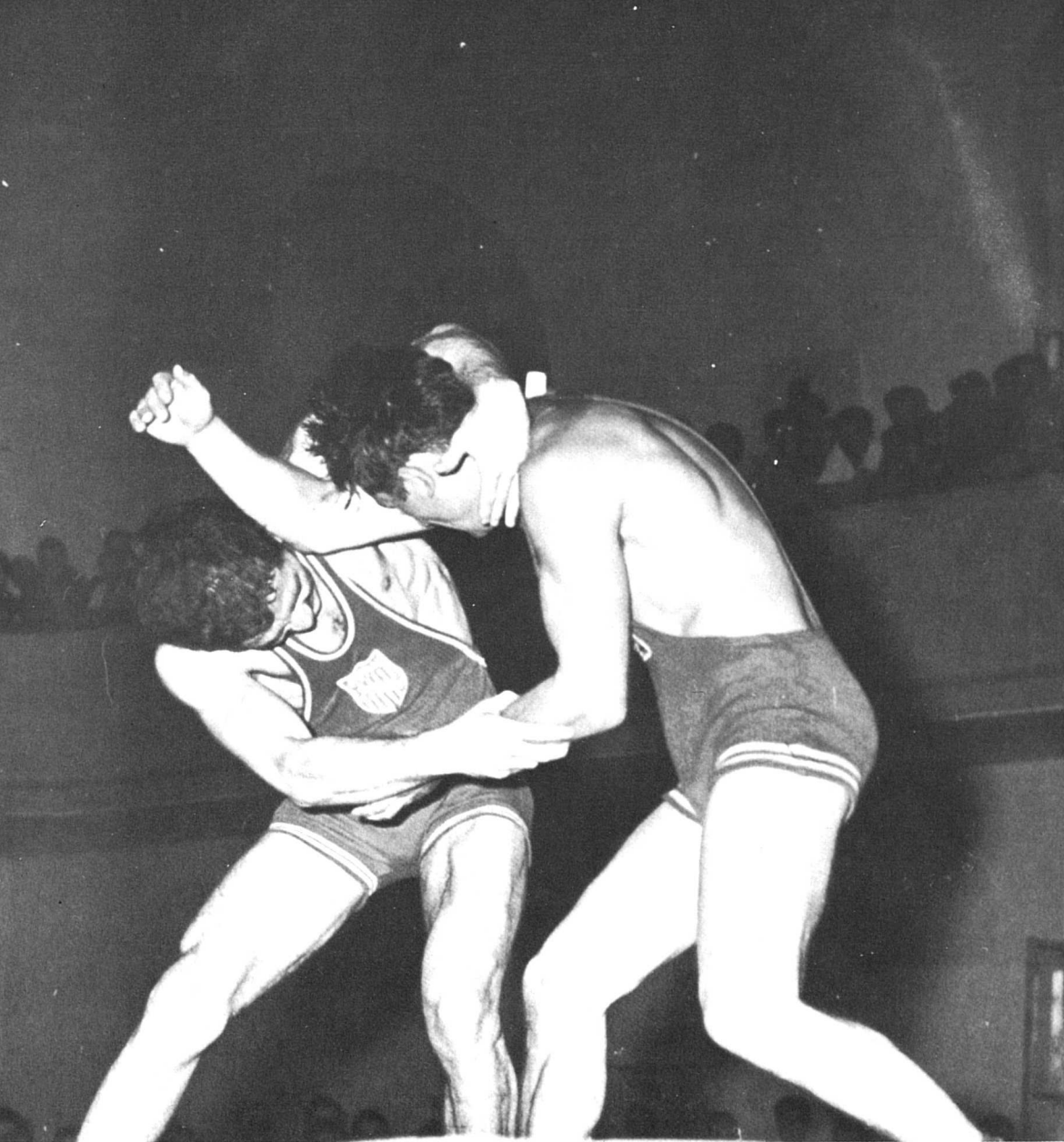
technique in Figure 5, B creates an angle, placing himself behind W, in Figures 6 and 7.



Snap-down. B has assumed wrist and collar control in Figure 1. B snaps W's head down to the side in Figures 2 and 3. B then drives his arm toward the mat and moves across W's body in Figures 5 and 6.

Note in Figure 3 that B uses the side of his hand to guide W past his body.

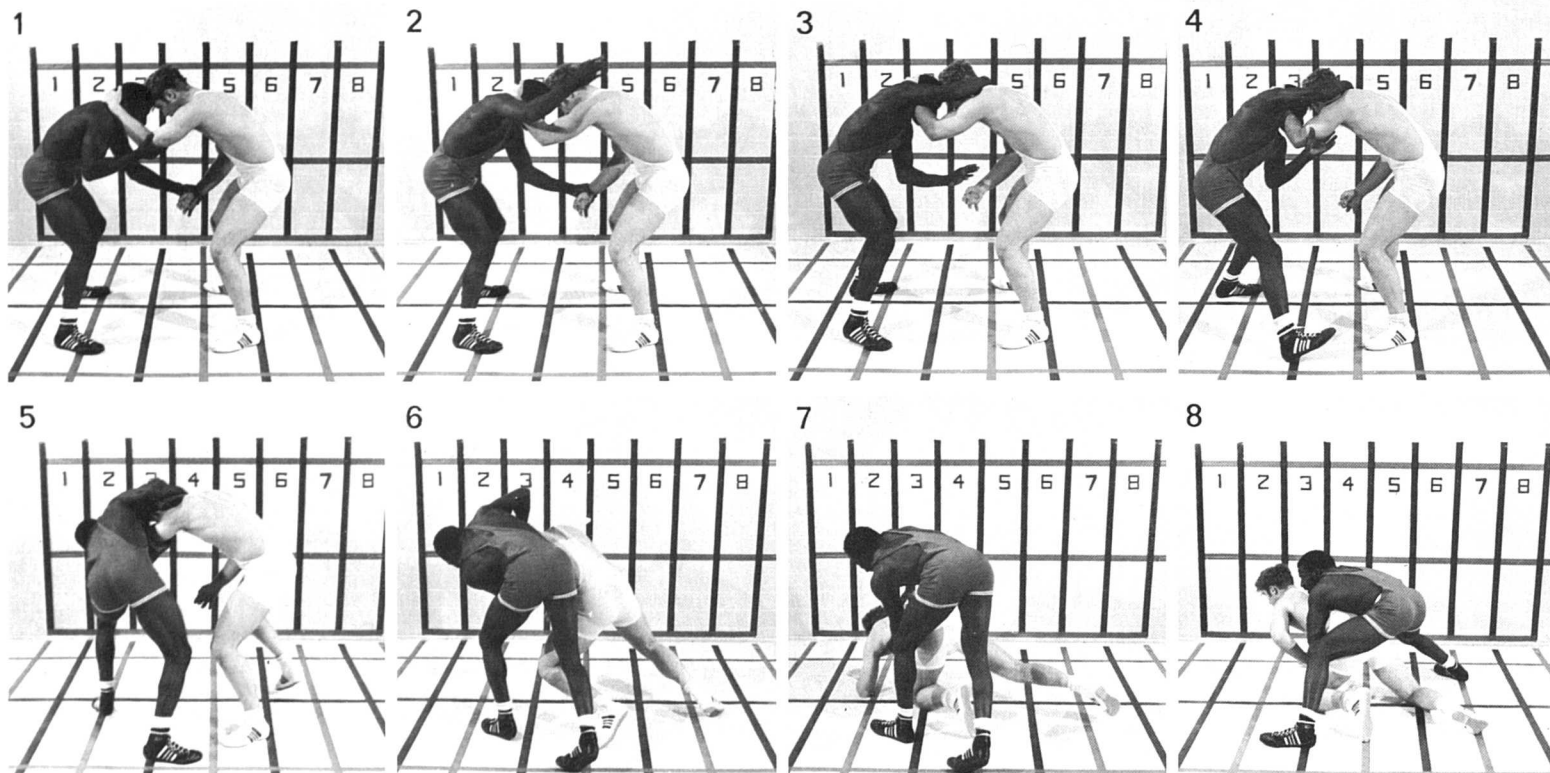
This technique is set up by first pushing into your opponent, and once he reacts, then the head is snapped down.



THE SHUCK

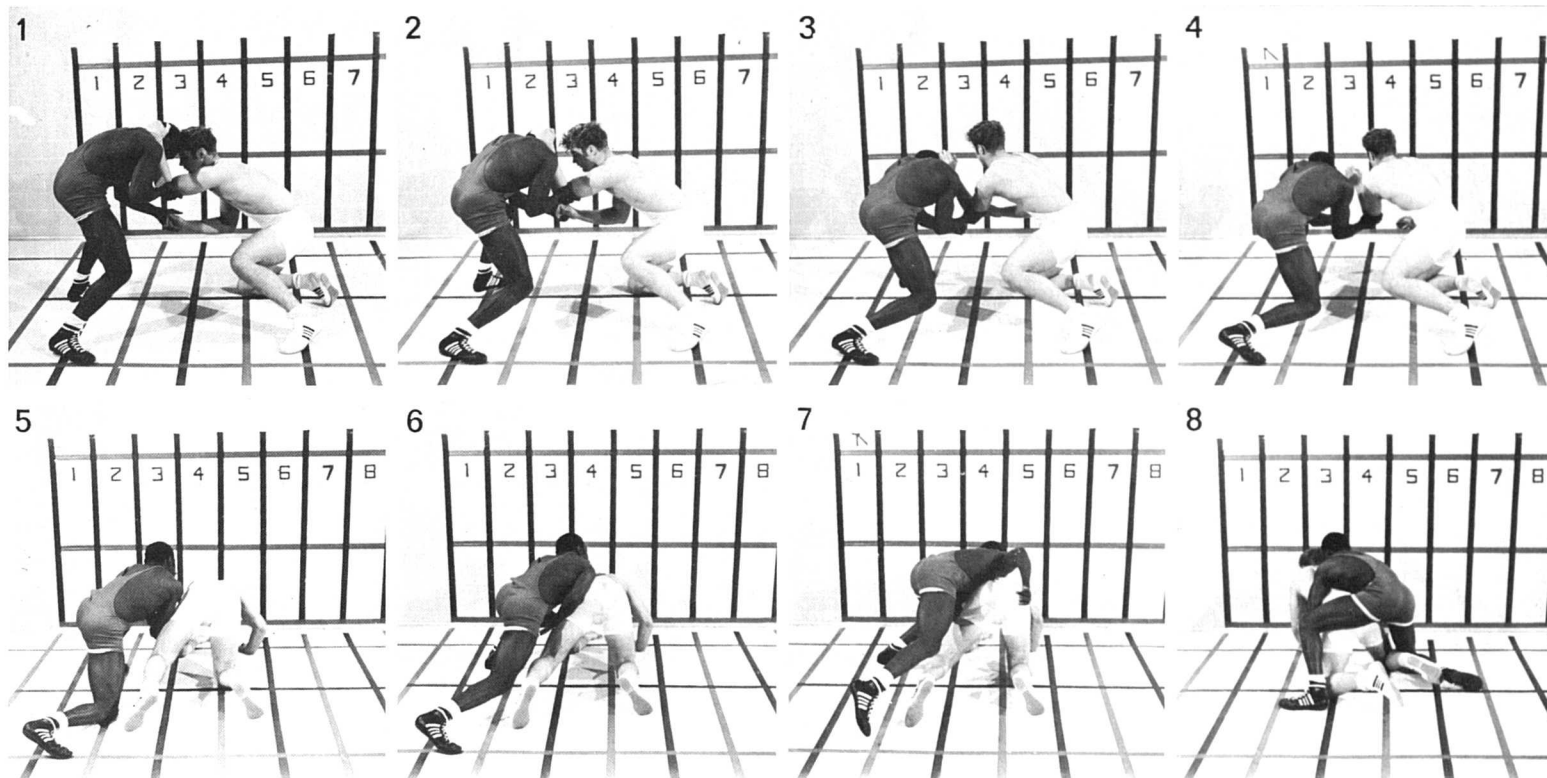
The shuck is a technique to create an angle of advantage which places you to the side of your opponent.

Andy Fitch, of the U.S.A., uses a head shuck in a dual meet with Czechoslovakia in 1963.



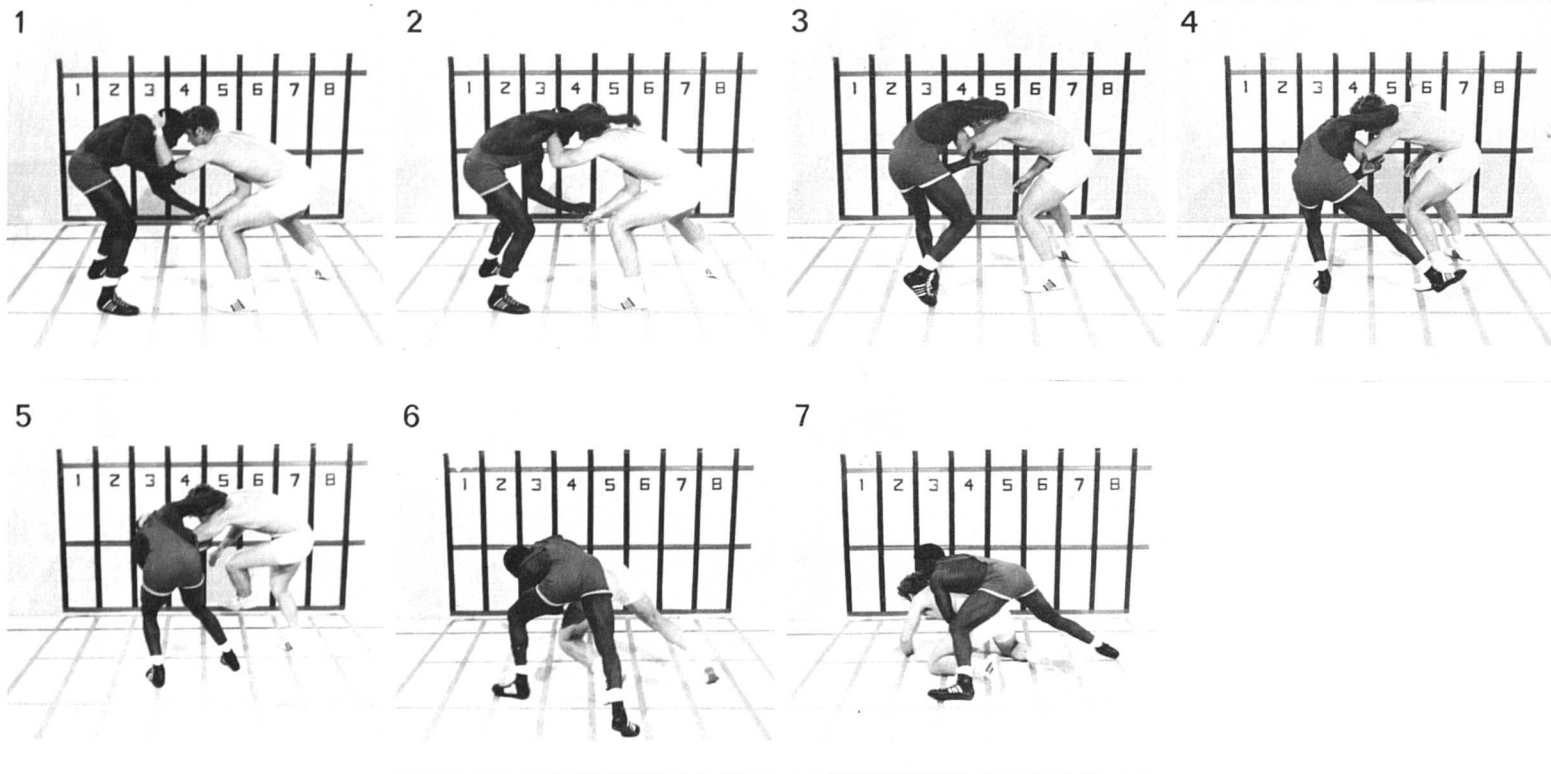
Head Shuck. W is controlling B in a collar tie-up position. B reaches over W's arm and assumes a collar tie-up in Figures 2 and 3. B then releases W's right wrist, placing his free hand behind W's elbow, while taking a step and

pulling W's head close to his body, as illustrated in Figures 4 and 5. In Figure 6, B uses his hand to snap W's hand off his head. In Figures 7 and 8, W loses his balance and goes to the mat.



Elbow Shuck. In Figure 1, W has a collar tie-up, while B controls the elbow. In Figure 2, B begins to create an angle by looking away and changing his foot position. At the same time B uses his thumb and drives W's elbow off his

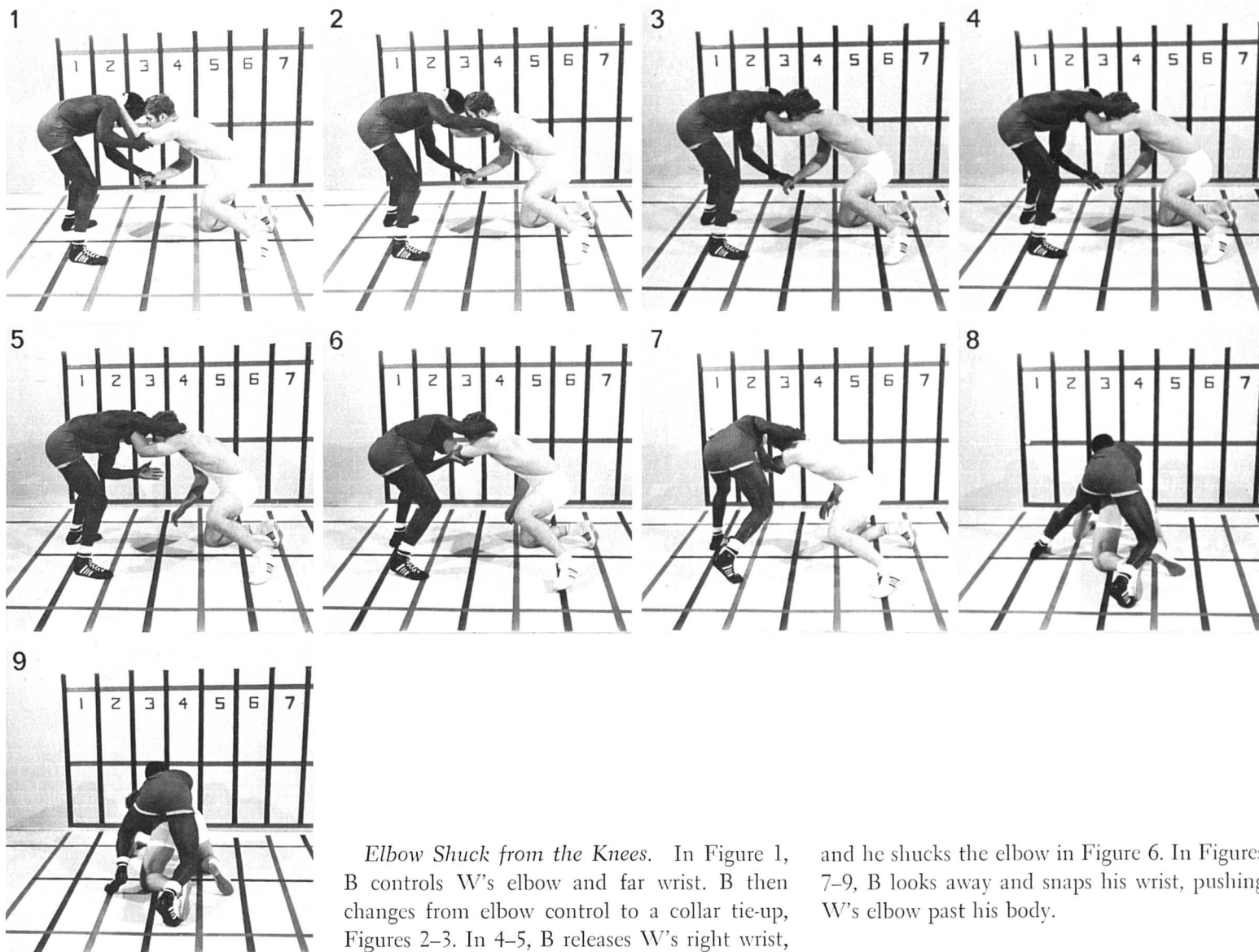
head and toward the mat, as shown in Figure 4. In Figure 5, B clears W's elbow past his head and drives across, placing himself in a control position behind W.



Shuck and Foot Kick. From a wrist control and elbow tie-up B releases W's elbow and reaches for W's neck. At the same time B releases W's right wrist and places his free hand behind W's elbow. From this position, as illus-

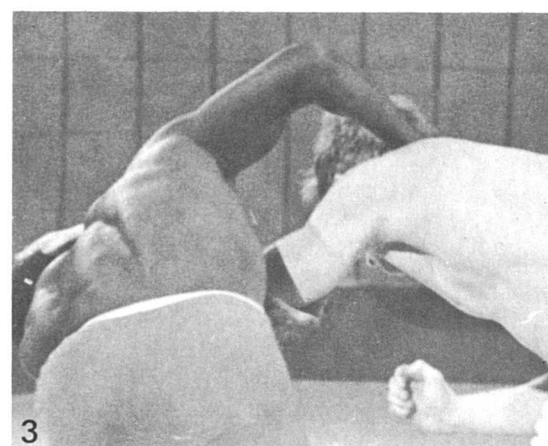
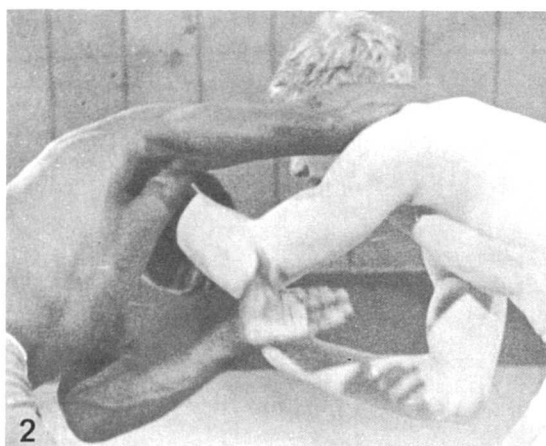
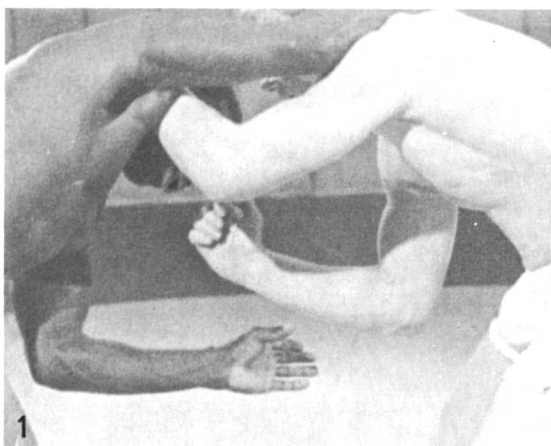
trated in Figure 3, B attempts a foot kick. As W removes his foot, in Figure 5, B goes into his shuck and finishes in Figure 7.

Note the position of the thumb in Figures 3 and 4.

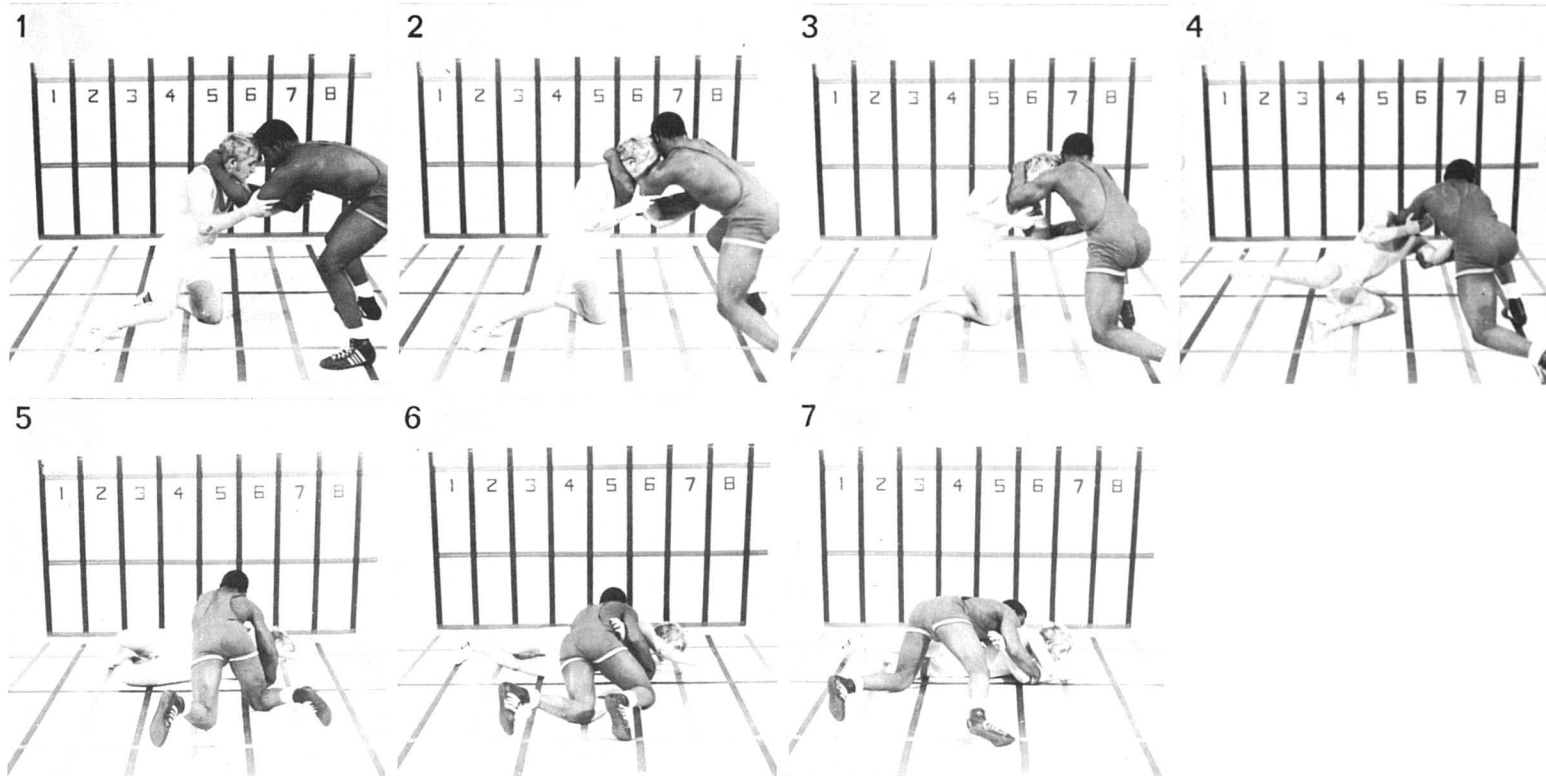


Elbow Shuck from the Knees. In Figure 1, B controls W's elbow and far wrist. B then changes from elbow control to a collar tie-up, Figures 2-3. In 4-5, B releases W's right wrist,

and he shucks the elbow in Figure 6. In Figures 7-9, B looks away and snaps his wrist, pushing W's elbow past his body.

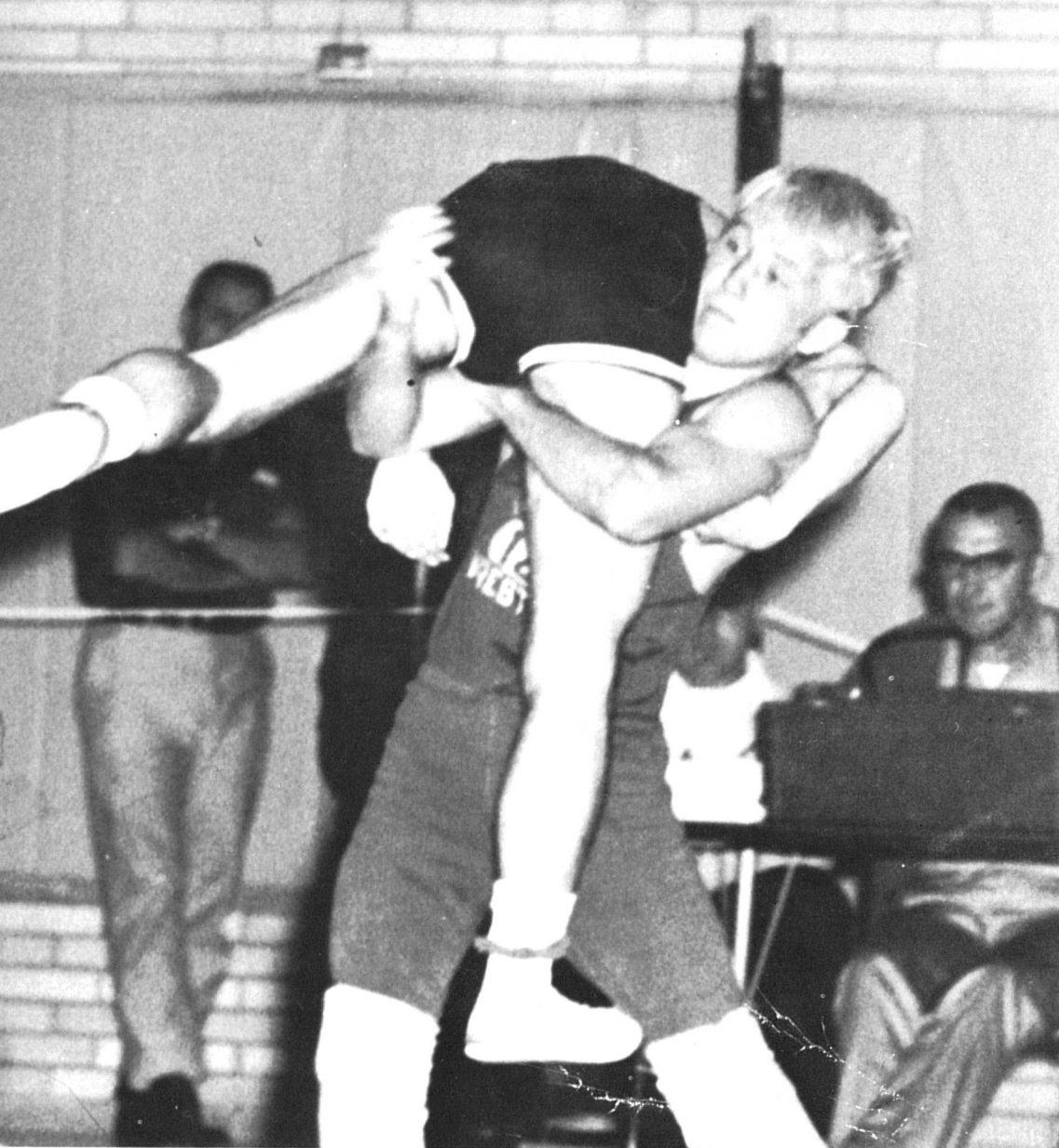


Detailed photographs showing the position of the head and arms in the elbow shuck.



Forearm Drive. In this action sequence, B uses a collar tie-up while he controls W's left arm. He forces his elbow into W's chest, driving

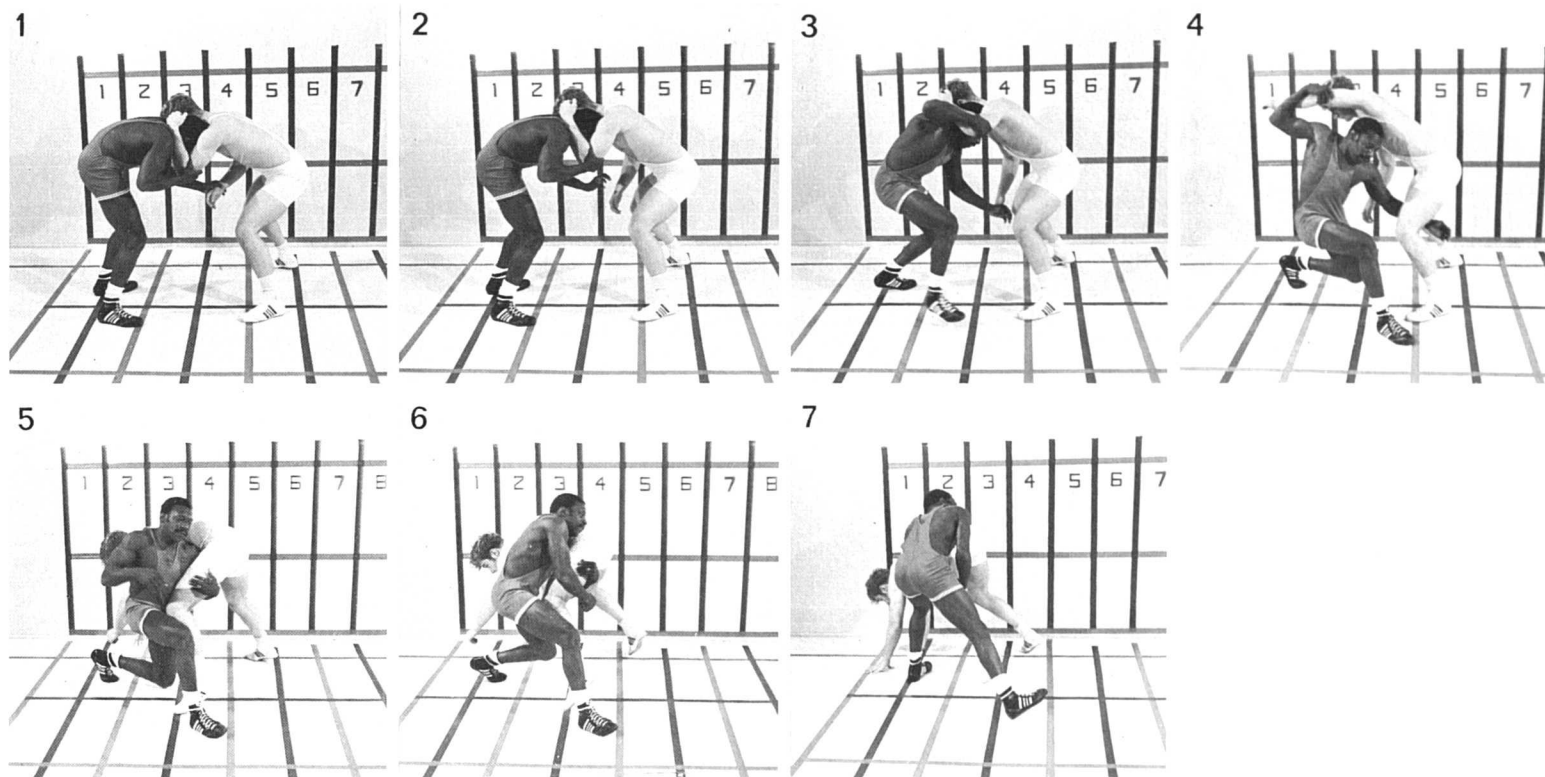
W off-balance. Once W's side hits the mat, B changes position and ends up on top.



HIGH CROTCH TAKEDOWN

The high crotch takedown affords two methods of penetration. The first is a “foot step.” This is done by bringing your outside foot as close to your opponent’s outside foot as possible. The second technique is a drop step. Both techniques require placing the knee down on the mat between your opponent’s legs. Both also require moving off the knee and coming to your feet again for the second move, which will be the same as in a double leg or single leg, depending upon the position you find your opponent in. The techniques are shown in the following action sequences.

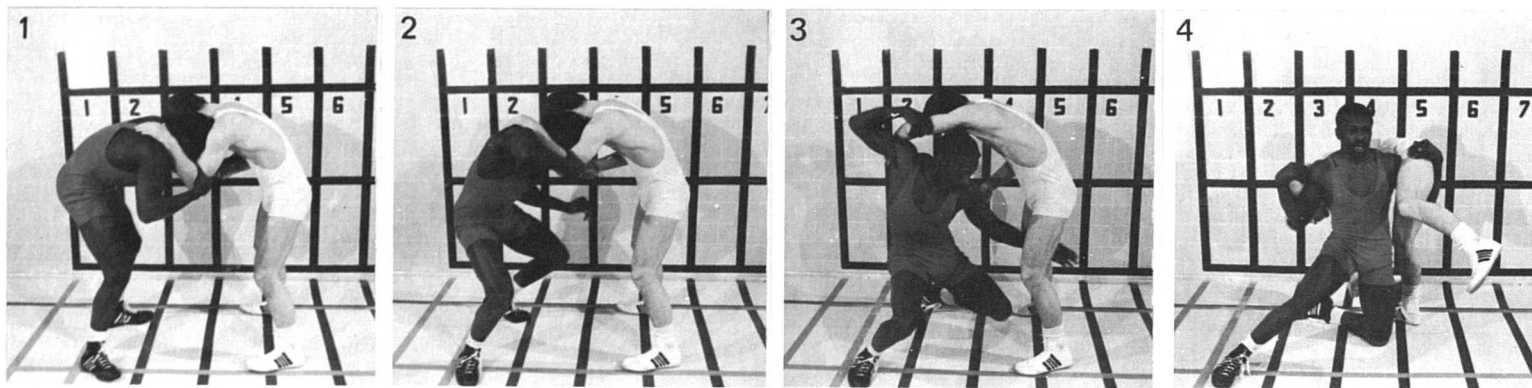
Junior World Champion, Billy Martin, from Gramby High School, Norfolk, Virginia, is completing a high crotch takedown.



Elbow Lift Set-up. In Figures 1 and 2, B is controlling W's wrist and elbow. B lifts W's elbow straight out and pulls it over his shoulder in Figures 3 and 4. B penetrates by stepping with his right leg and reaching for W's thigh with

his left arm. In Figures 5 and 6, B's knee touches the mat as he pulls on W's thigh and stands up. Figure 7 shows B going behind W.

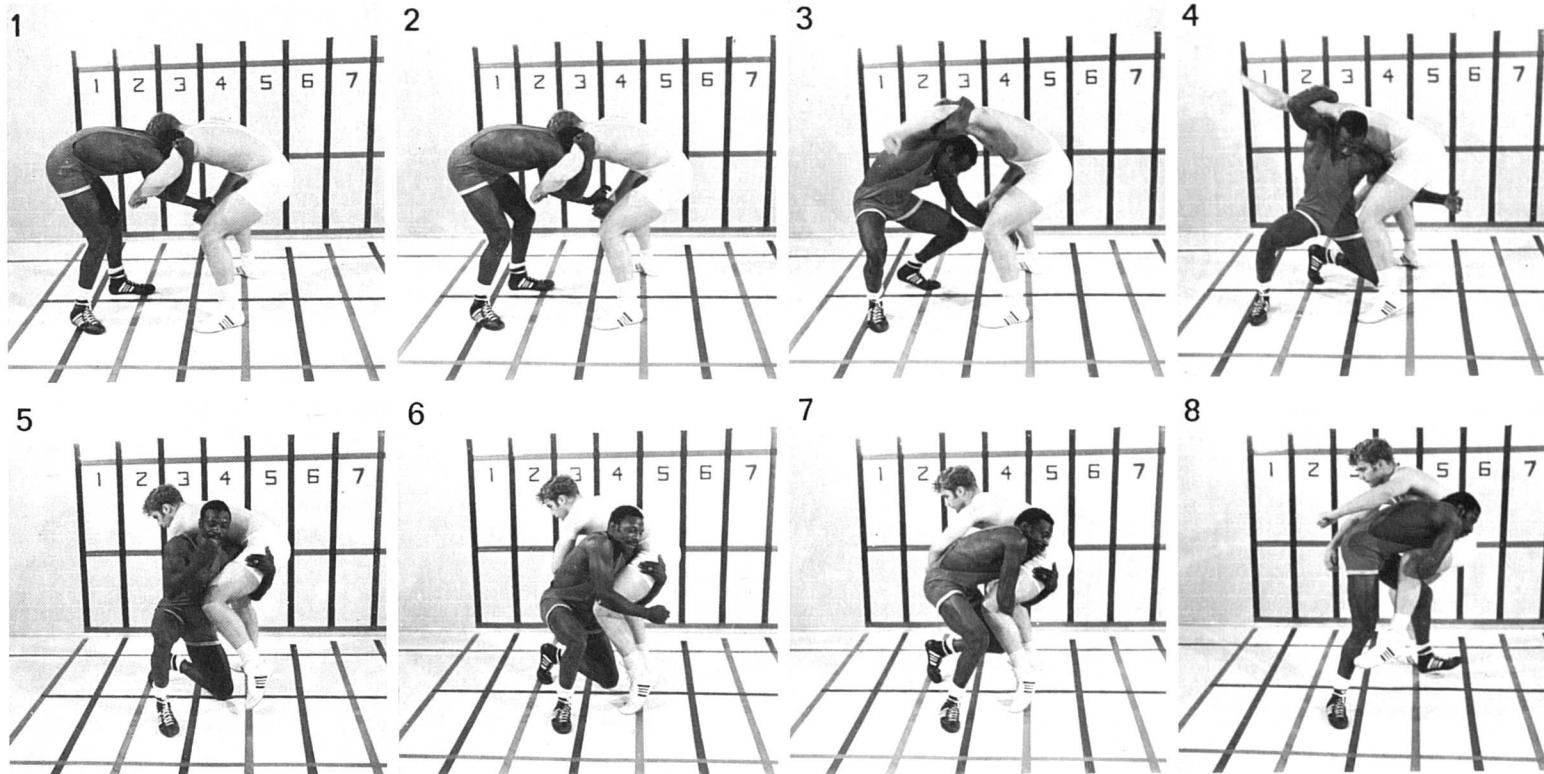
Note that B controls W's elbow until he makes contact with W's leg.



High Crotch Drop Step. From an elbow control tie-up in the first photo, B lifts W's elbow as he does a drop step. He pivots his body, and moves his left leg between W's legs while

going to his knee. In Figure 3, B reaches into W's crotch with his free arm.

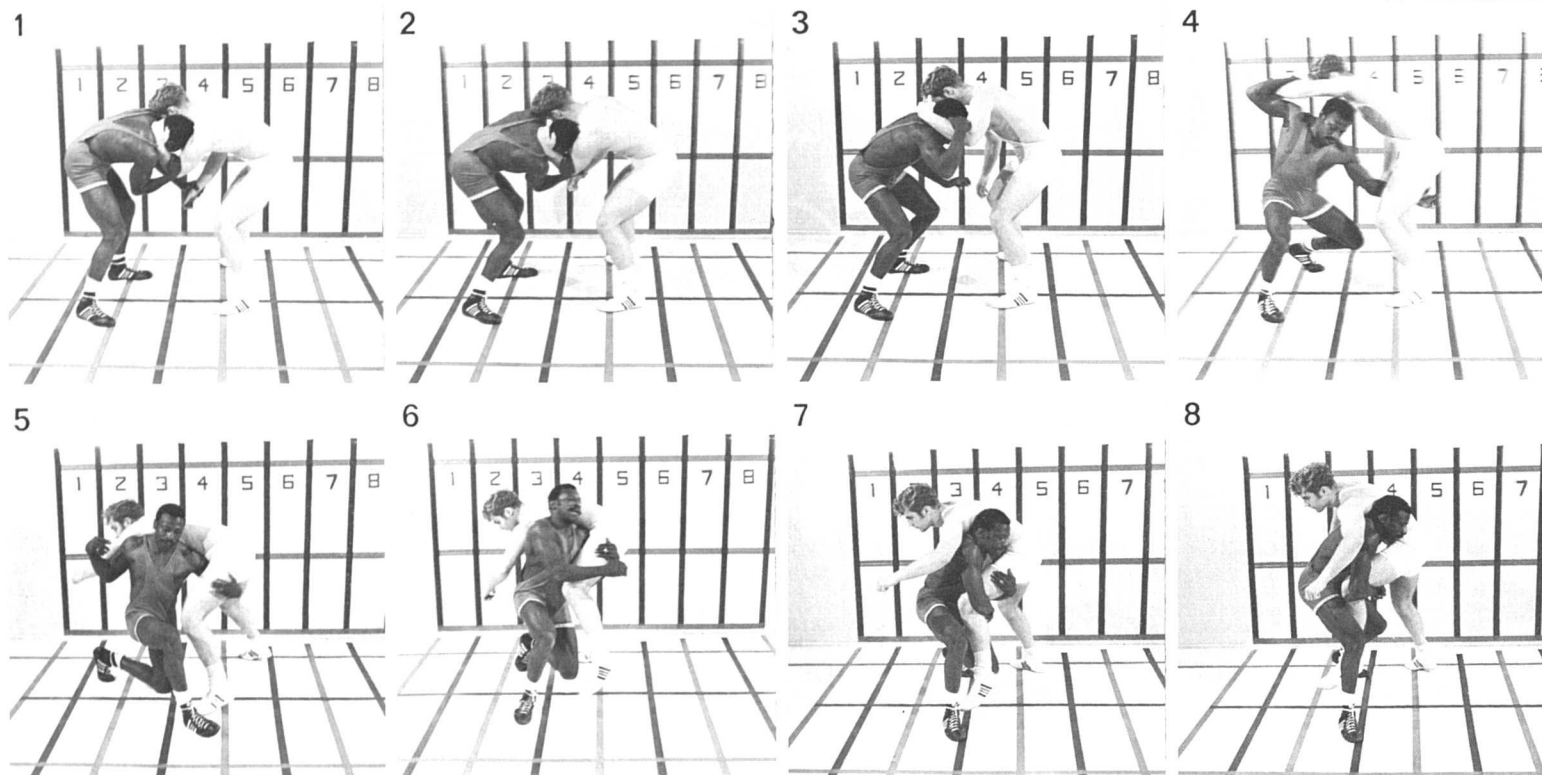
Note that the penetration is a drop step, the set-up is elbow lift.



Underhook Tie-up. From an underhook and wrist tie-up in Figures 1–2, B lifts W’s shoulder and ducks his head under W’s arm in Figures 3–5. At the same time B does a knee dip and reaches for W’s leg. In Figure 6, B

begins to come to his feet, changing to a double leg tackle in Figures 7–8.

Note especially the position of B’s body in Figure 5.



Forearm Pull Set-up. B assumes a wrist control and overhooks the forearm in Figure 1. B pulls W's right arm down toward W's opposite knee. As W reacts by pulling his arm back, in Figure 3, B starts his high crotch takedown by lifting W's arm up and pulling it over his shoulder, in Figures 4-5. B makes his penetration in Figures 4 and 5, changing to a double leg takedown in Figures 6-8.

Note in Figure 5 that, when B's knee touches the mat, he immediately stands up.

Two-on-One Control. From a wrist and elbow control in Figure 1, B sets up a high inside crotch takedown by pulling W's right arm down, in Figures 2-4 (opposite). In Figure 5, B releases W's wrist and reaches inside W's crotch, at the same time lifting the elbow. B then goes into the high inside crotch position, in Figures 6-8, and changes to a double leg takedown, in Figures 9-11.

Note that, in Figures 2-4, B captures W's wrist by turning his head and using his shoulder to knock W's hand off his neck.

1



2



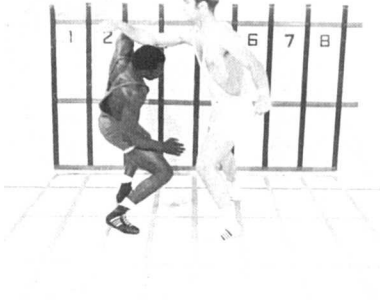
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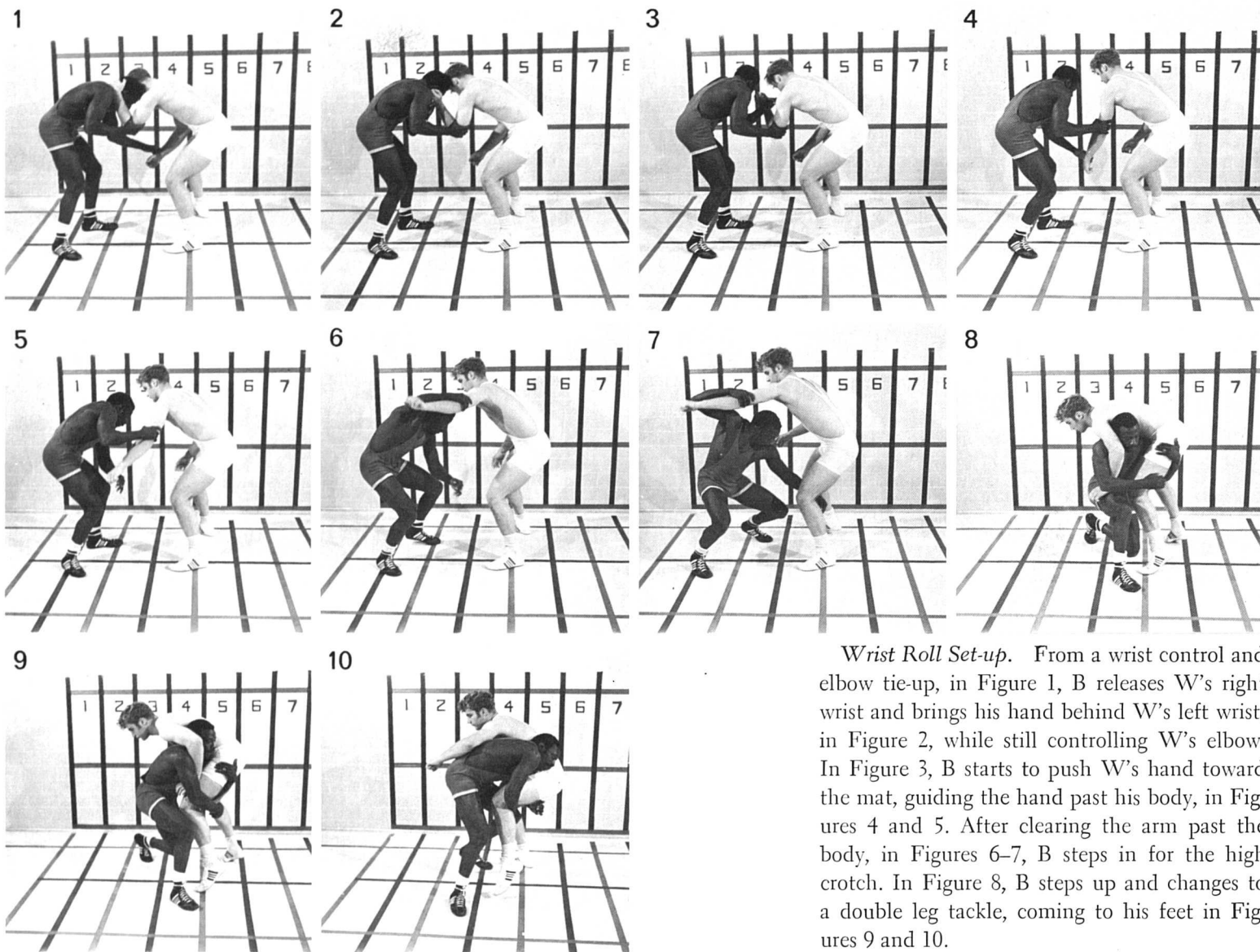


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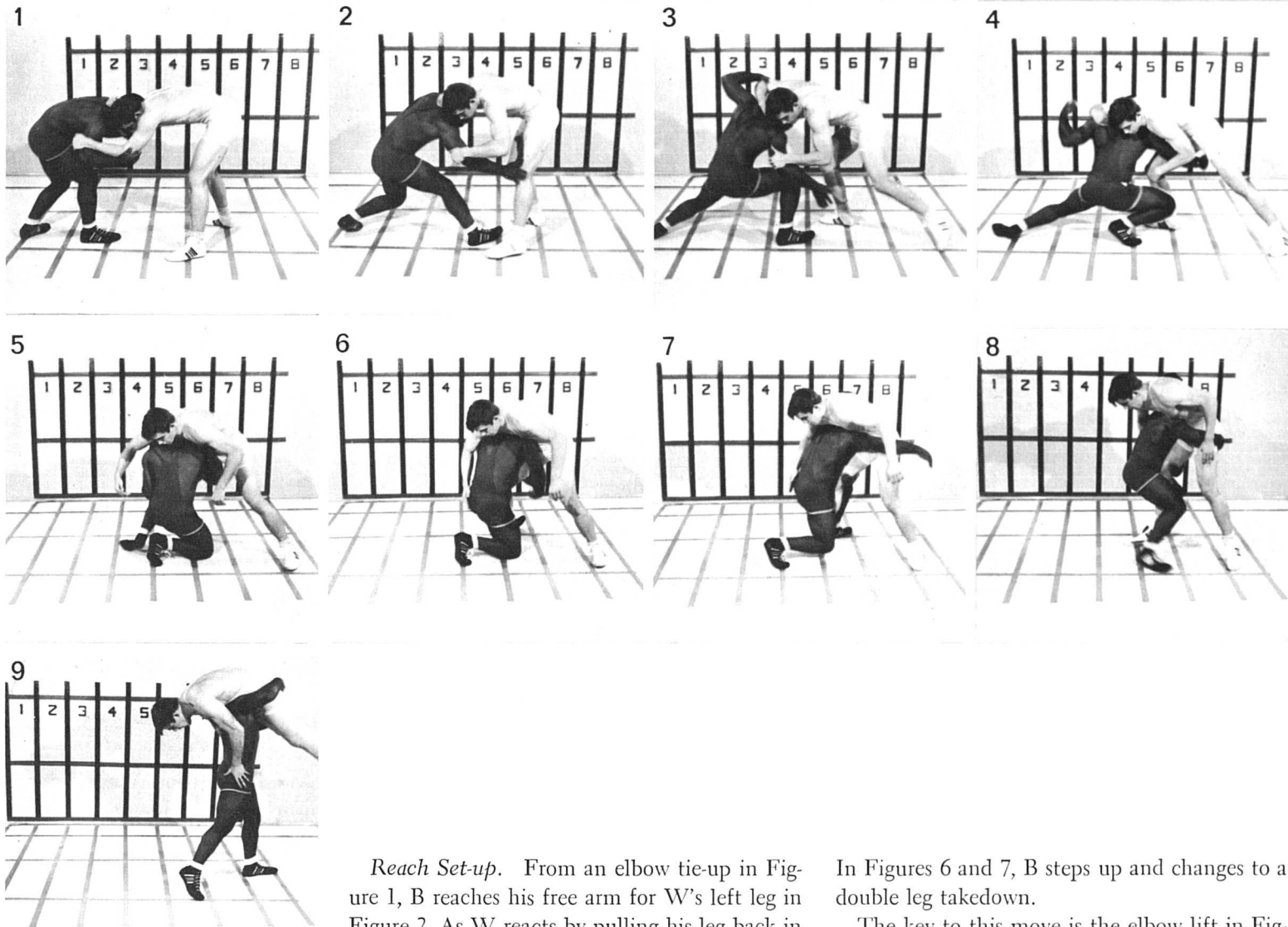


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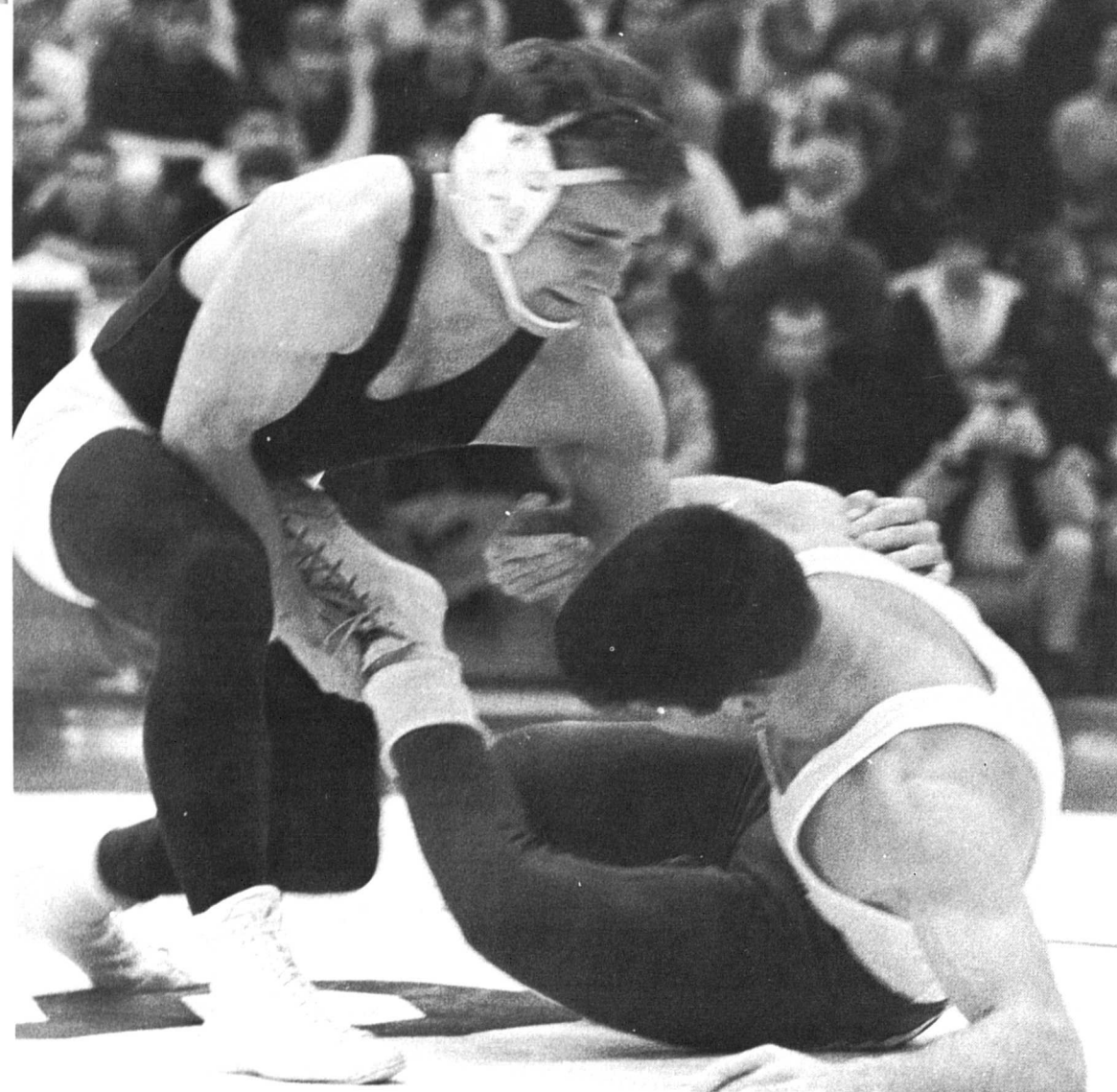
Wrist Roll Set-up. From a wrist control and elbow tie-up, in Figure 1, B releases W's right wrist and brings his hand behind W's left wrist, in Figure 2, while still controlling W's elbow. In Figure 3, B starts to push W's hand toward the mat, guiding the hand past his body, in Figures 4 and 5. After clearing the arm past the body, in Figures 6-7, B steps in for the high crotch. In Figure 8, B steps up and changes to a double leg tackle, coming to his feet in Figures 9 and 10.



Reach Set-up. From an elbow tie-up in Figure 1, B reaches his free arm for W's left leg in Figure 2. As W reacts by pulling his leg back in Figures 3, 4, and 5, B steps in for the high crotch.

In Figures 6 and 7, B steps up and changes to a double leg takedown.

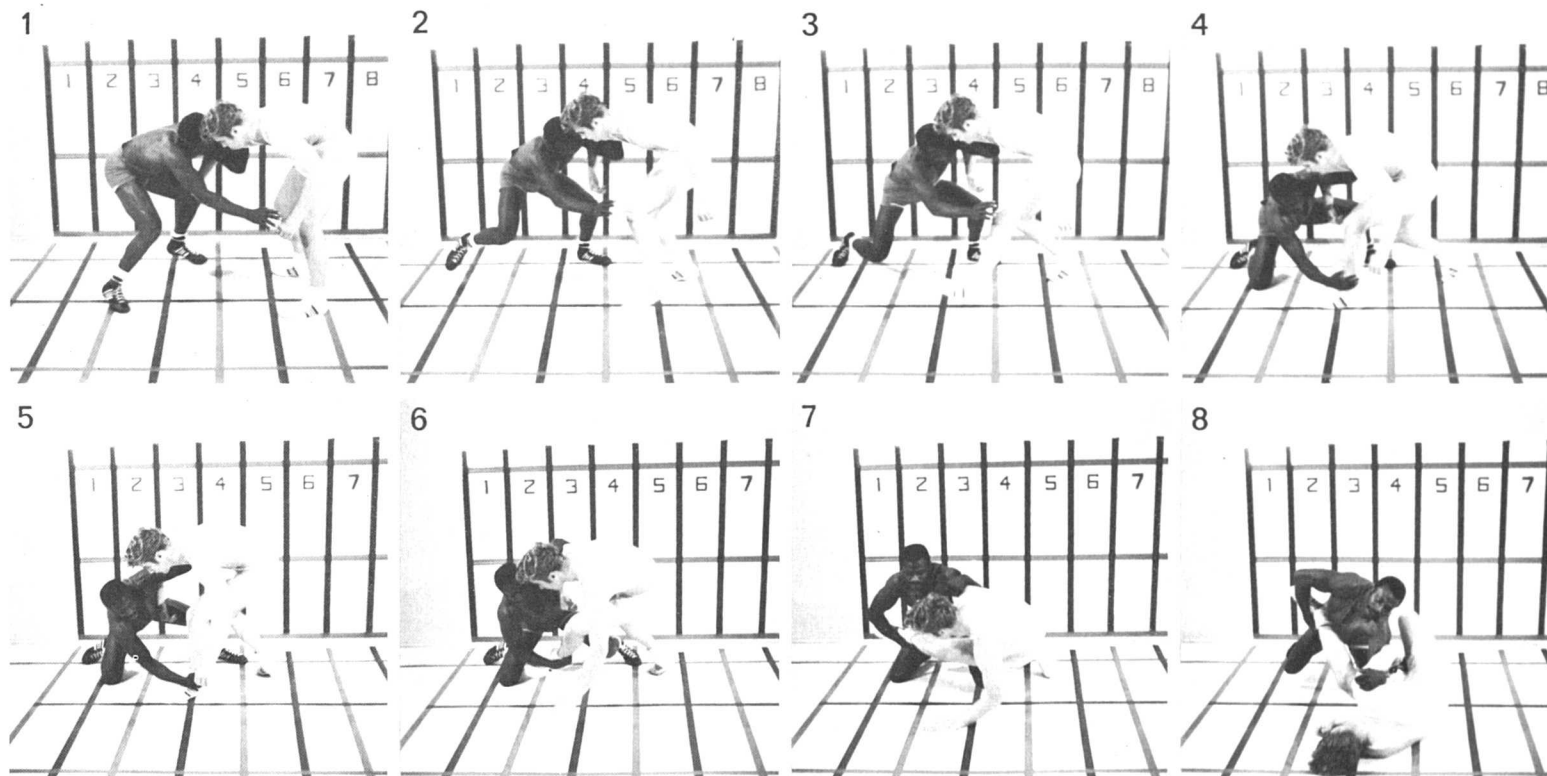
The key to this move is the elbow lift in Figure 3, which enables B to penetrate.



Don Behm, of Michigan State, silver medalist in the 1968 Olympics, has used an underhook for his ankle pick-up.

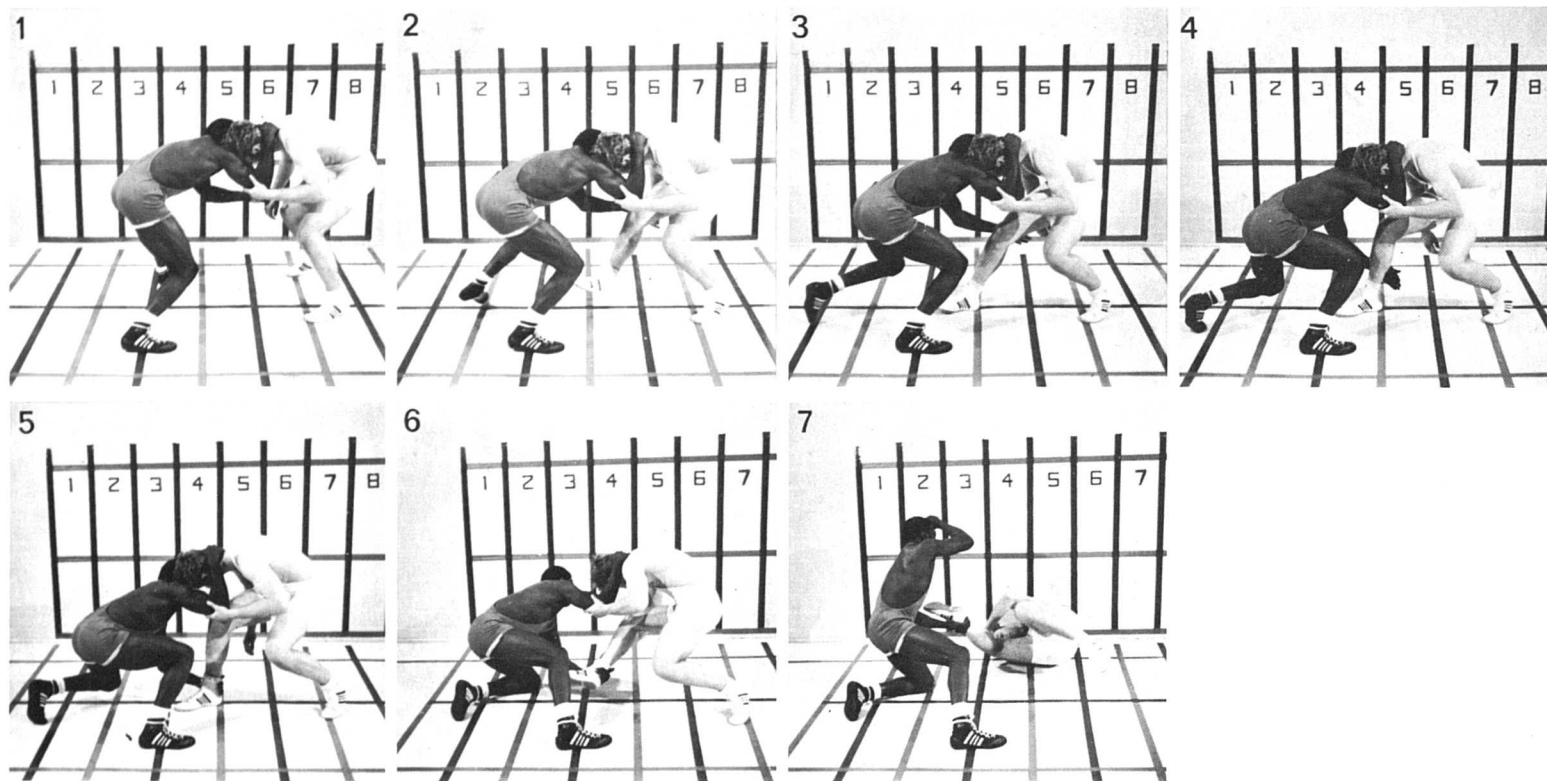
ANKLE PICK-UPS

The ankle pick-up requires a back step to the side. The stepping leg will be on the side of the hand that attacks the ankle. You must place the controlled portion of your opponent's body over his ankle. The controlled portion is pulled down and placed at an angle over the foot, so that your opponent cannot remove his foot. Your head must remain at the same level as the controlled portion. Once you reach the ankle, do not attempt to pick it up. Instead, push the controlled part of your opponent's body over his ankle.



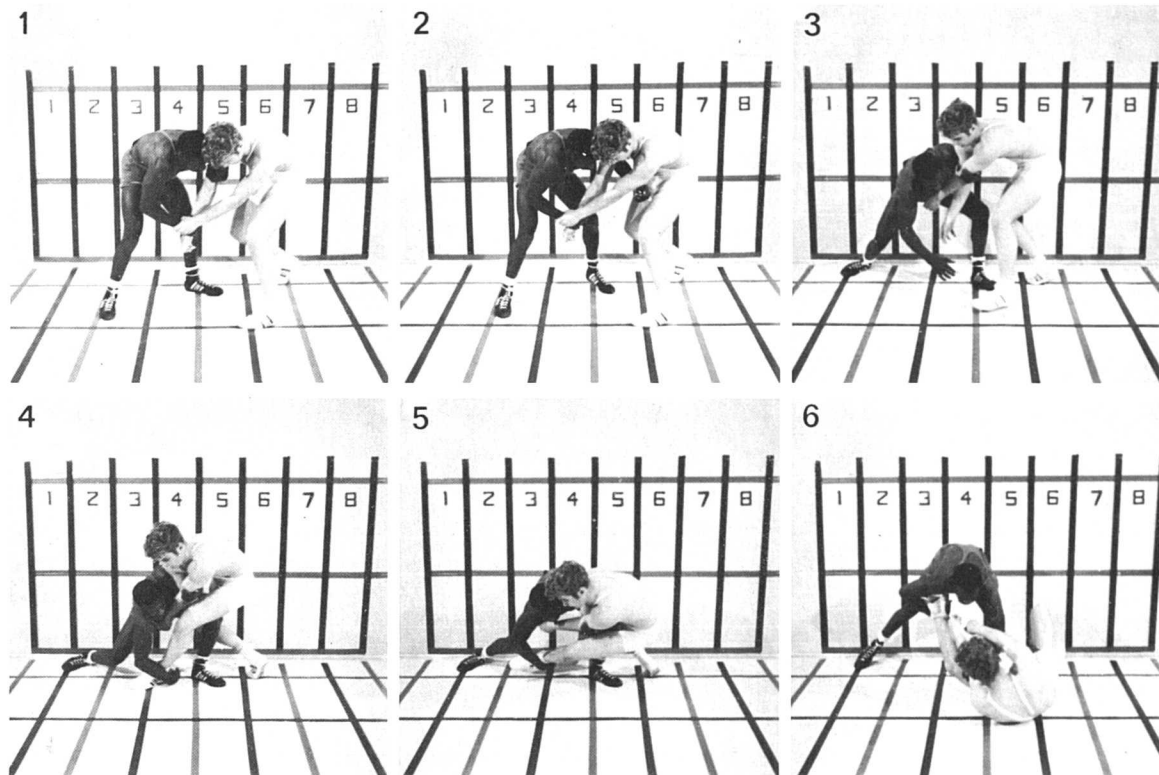
Underhook. Using an underhook tie-up, B controls W's arm, as shown in Figure 1. In Figure 2, B begins to maneuver backward in order to get W to step toward him. B then applies pressure on W's right shoulder by pulling down

in the direction of W's stepping foot—Figures 3 and 4. In Figure 5, B attacks the ankle, forcing W backward by pushing his shoulder over W's foot and pulling W's supporting leg off the mat—Figures 6–8.



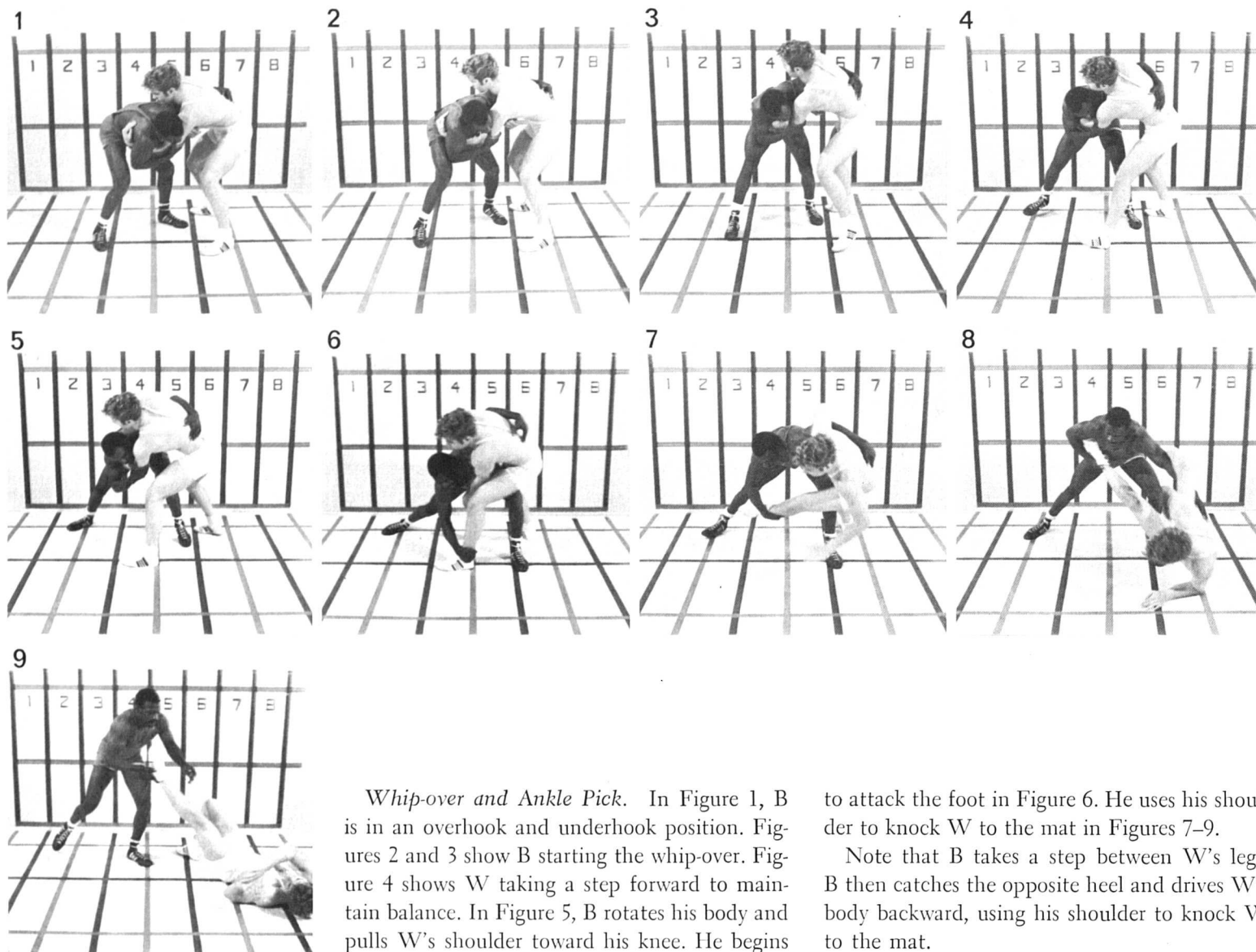
Head and Heel. The head and heel ankle pick-up is executed by placing your opponent's head directly over the foot that you plan to attack. This is often done by using the collar tie-up. His head must be pulled down and placed at an angle over the foot, so that he cannot move the foot you plan to attack. Your head must remain at the same level as your opponent's, as

shown in Figure 3. In Figure 4, you can see the angle of the body and the position of the heads. In Figure 5, B attacks the ankle. In Figure 6, B snaps the head backward, taking the weight off the foot he is attacking, which then enables him to pick up the heel and finish the takedown, as Figure 7 shows.



Two-on-One Change to a Double Arm Hook. In Figure 1, B has a two-on-one control. In Figure 2, B changes to a double arm hook by catching W's far arm at the elbow. At the same time B releases W's wrist, as shown in Figure 2. In Figure 3, B forces all of W's weight onto his far

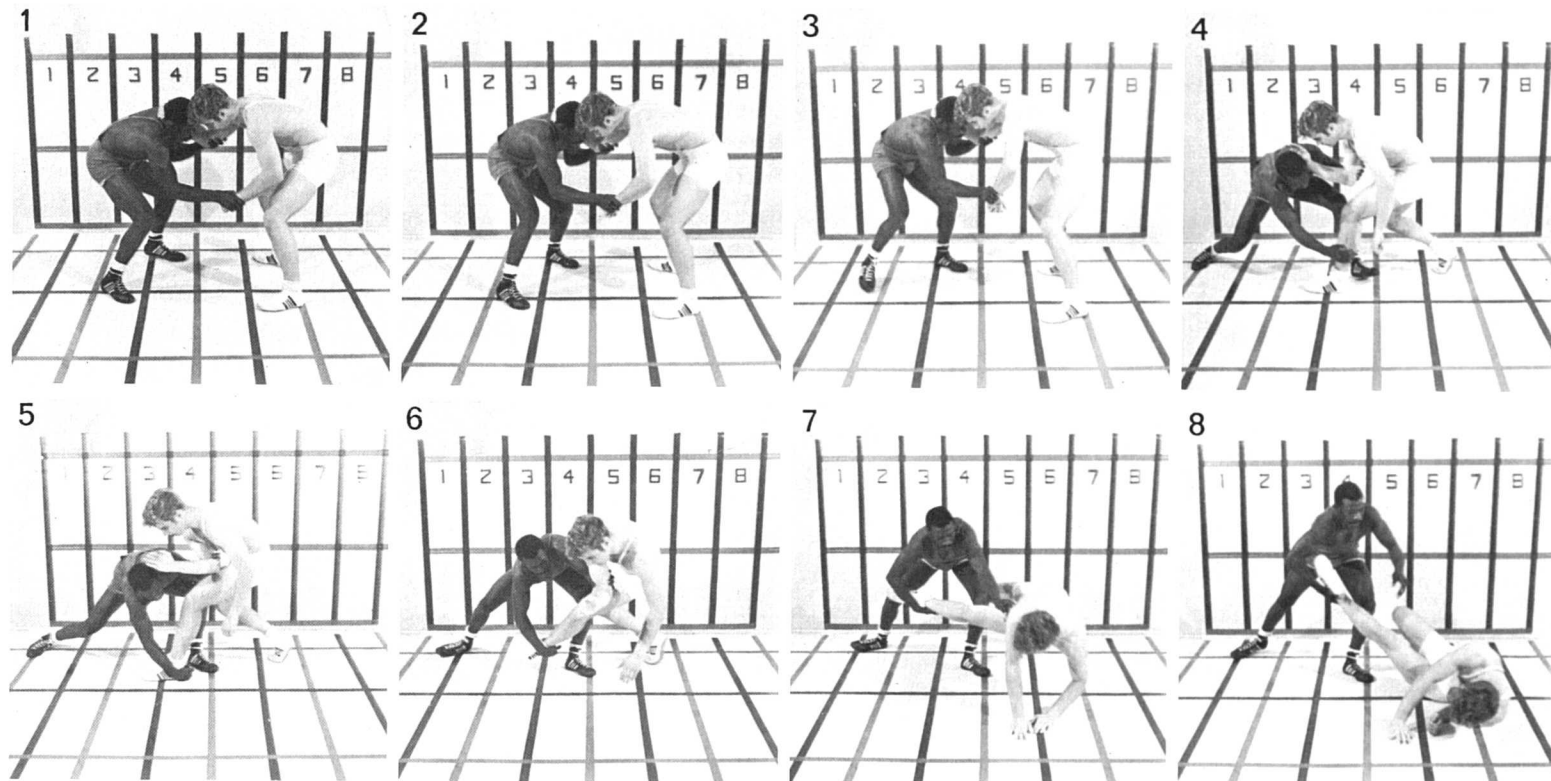
foot by applying pressure downward on W's arms with his chest. In Figure 4, B begins to attack W's far ankle while still controlling both of W's arms. B catches W's ankle and drives forward, taking him down to the mat.



Whip-over and Ankle Pick. In Figure 1, B is in an overhook and underhook position. Figures 2 and 3 show B starting the whip-over. Figure 4 shows W taking a step forward to maintain balance. In Figure 5, B rotates his body and pulls W's shoulder toward his knee. He begins

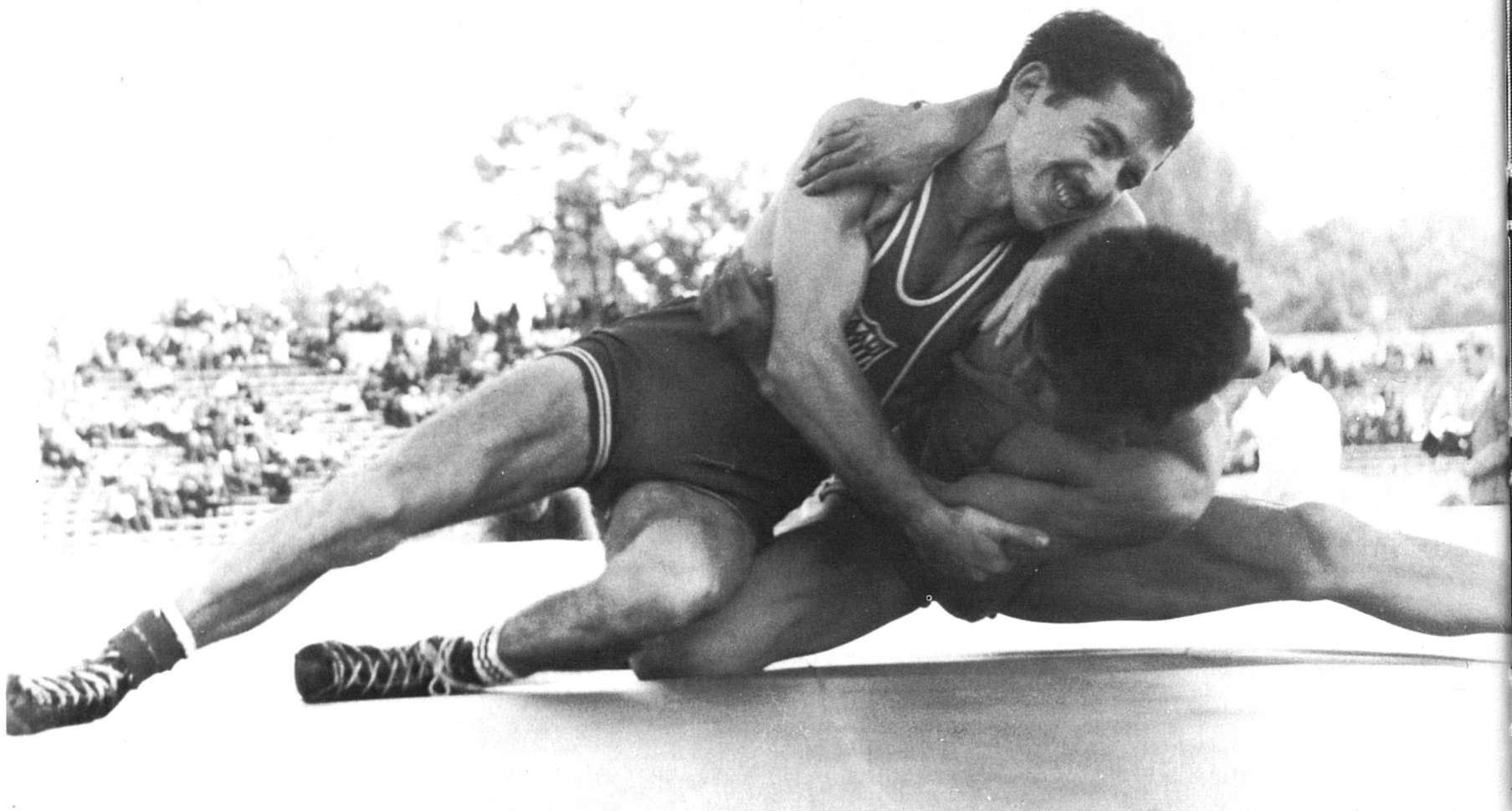
to attack the foot in Figure 6. He uses his shoulder to knock W to the mat in Figures 7–9.

Note that B takes a step between W's legs. B then catches the opposite heel and drives W's body backward, using his shoulder to knock W to the mat.

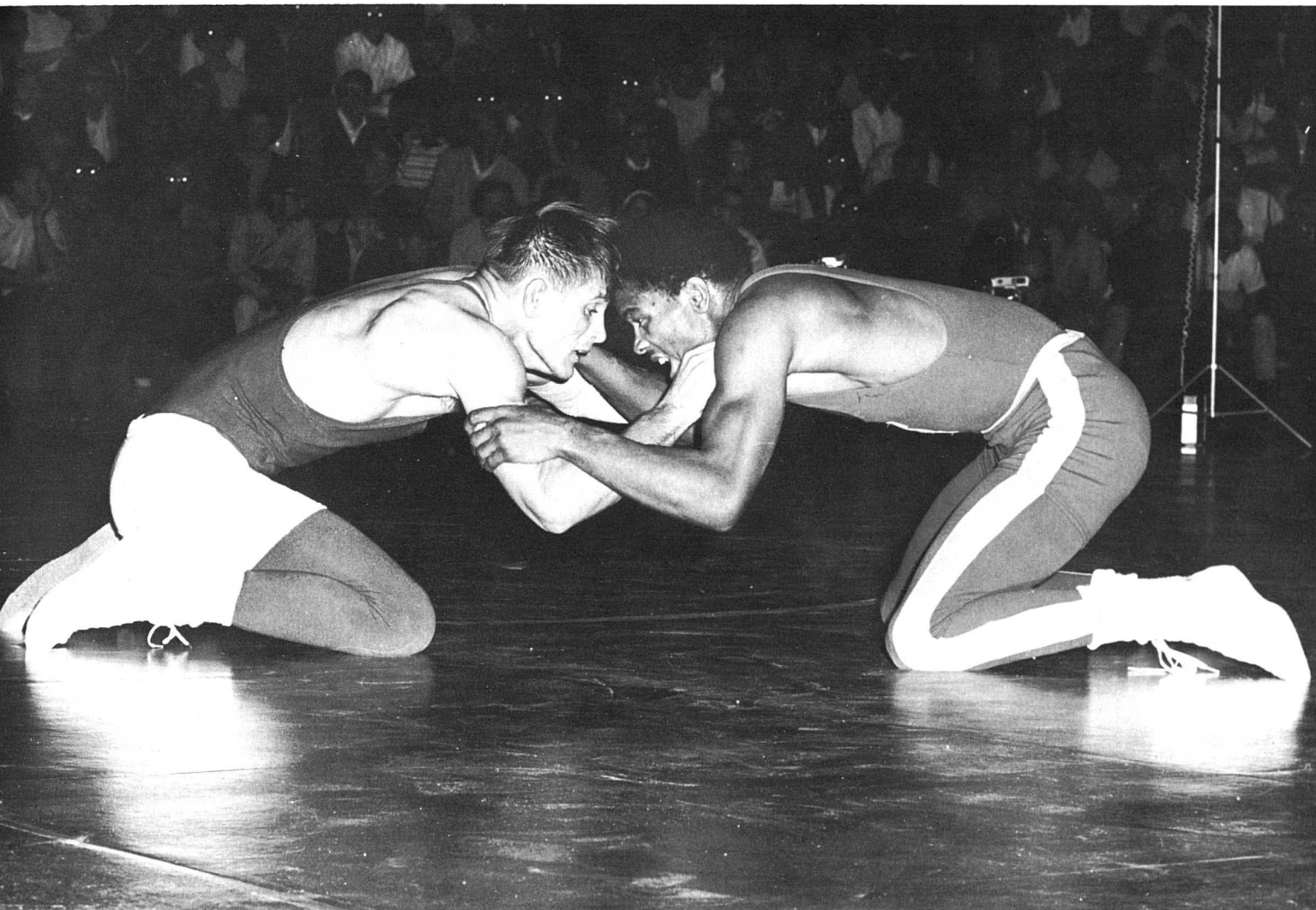


Elbow Lead and Ankle Pick. From a wrist tie-up and elbow control in Figures 1-4, B forces W's elbow to his opposite knee. It is important to note, in Figures 5-8, that B must push W's

elbow and pull W's heel at the same time. B never releases W's elbow or heel until W has lost his balance and has hit the mat.

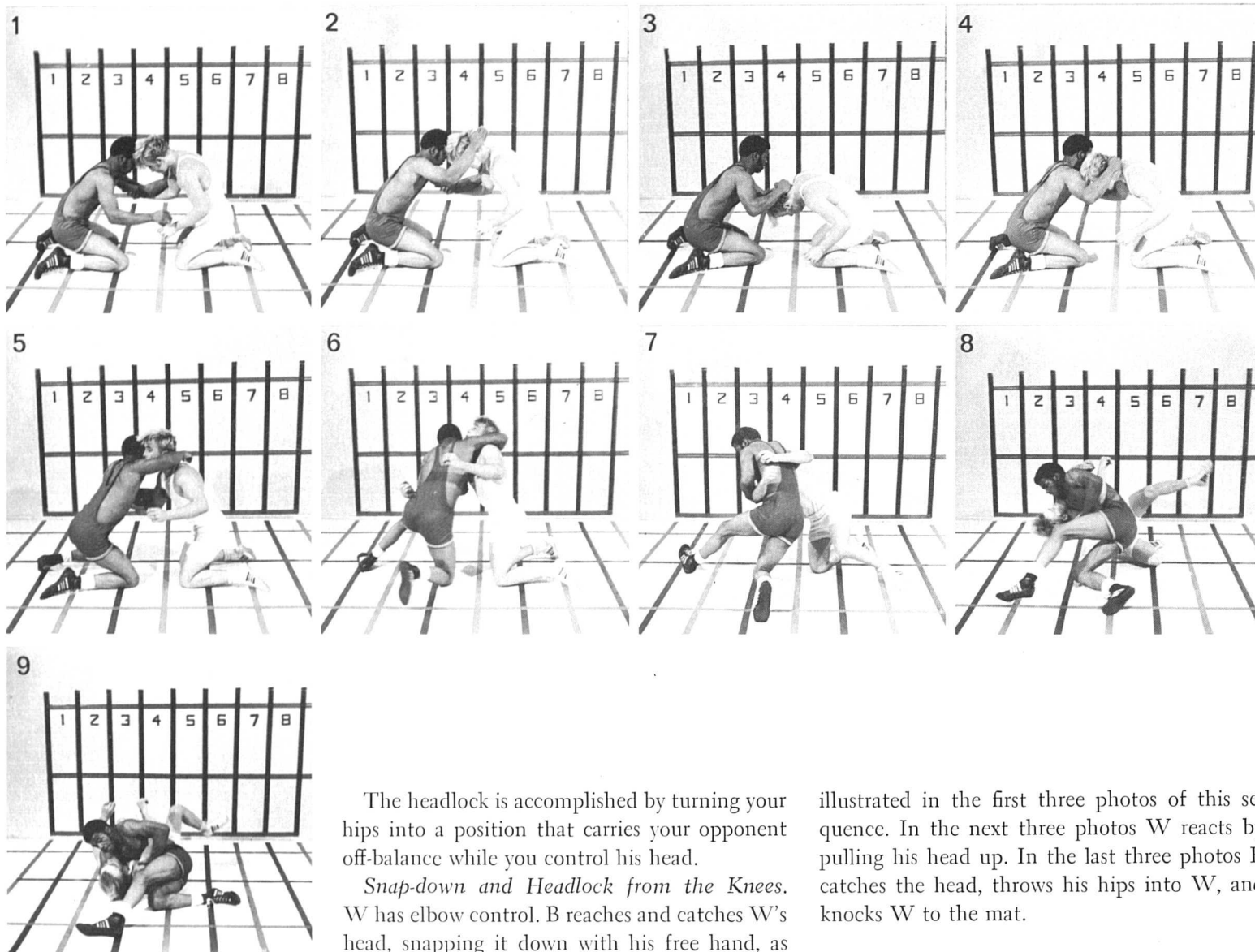


Andy Fitch, of the U.S.A., in the World Championships, 1963, is countering a headlock.



HEADLOCK

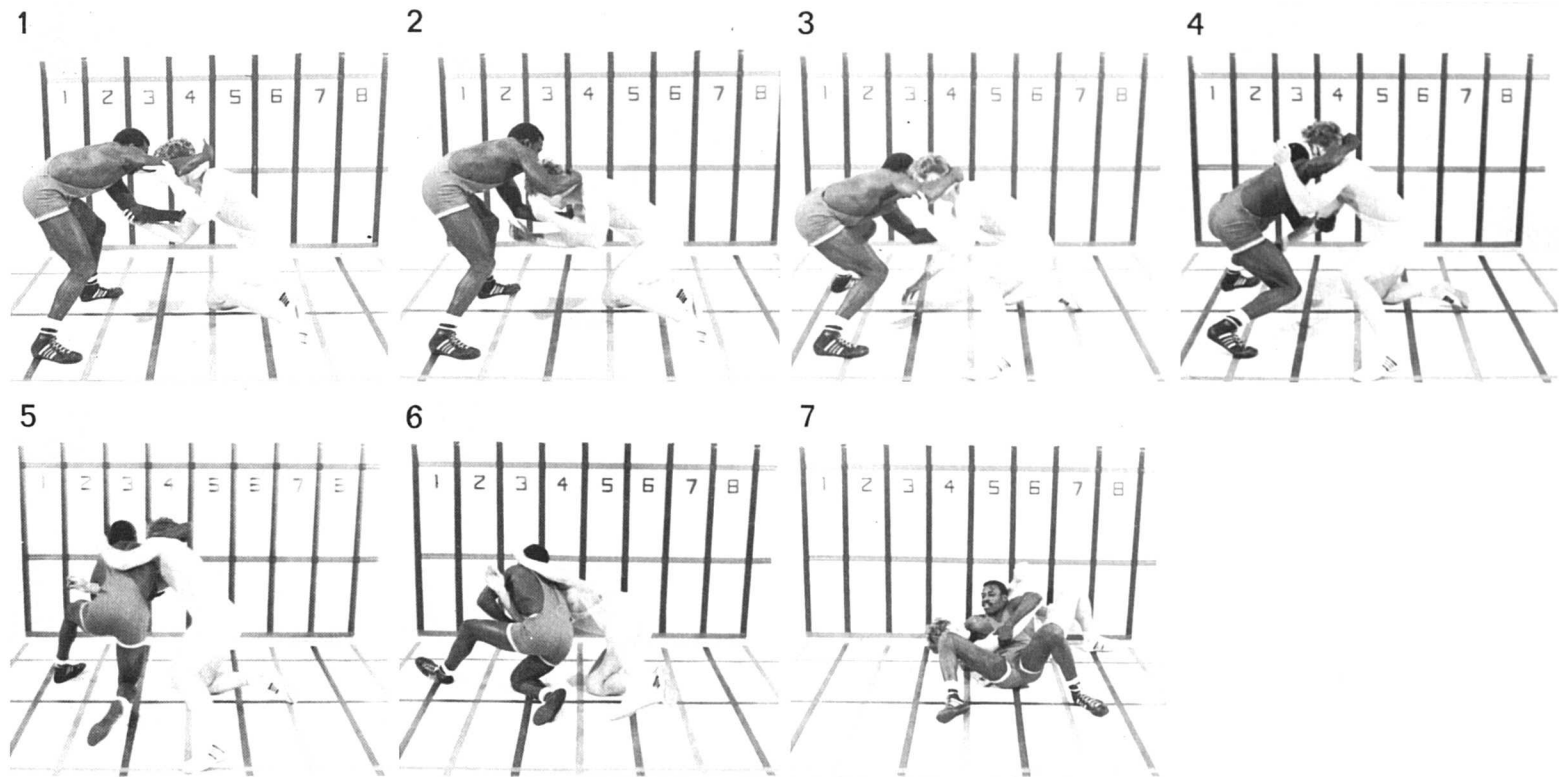
Phil Parker, of Iowa State, on the right, is setting up a headlock from the knees against National Champion Dave McGuire, of Oklahoma University.



The headlock is accomplished by turning your hips into a position that carries your opponent off-balance while you control his head.

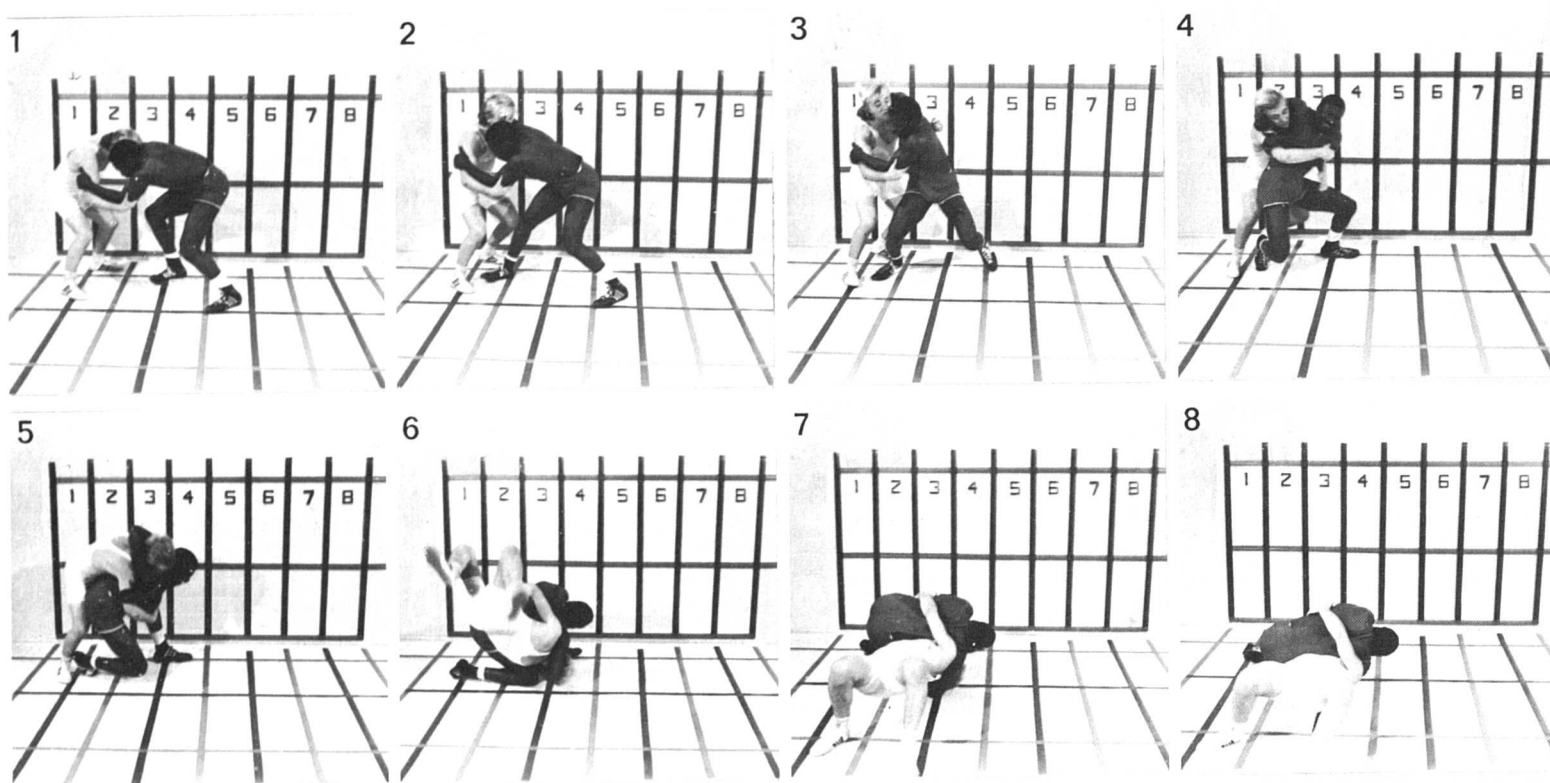
Snap-down and Headlock from the Knees. W has elbow control. B reaches and catches W's head, snapping it down with his free hand, as

illustrated in the first three photos of this sequence. In the next three photos W reacts by pulling his head up. In the last three photos B catches the head, throws his hips into W, and knocks W to the mat.



Snap-down and Headlock from a Standing Position. The set-up from a standing position is the same as from the knees (see preceding

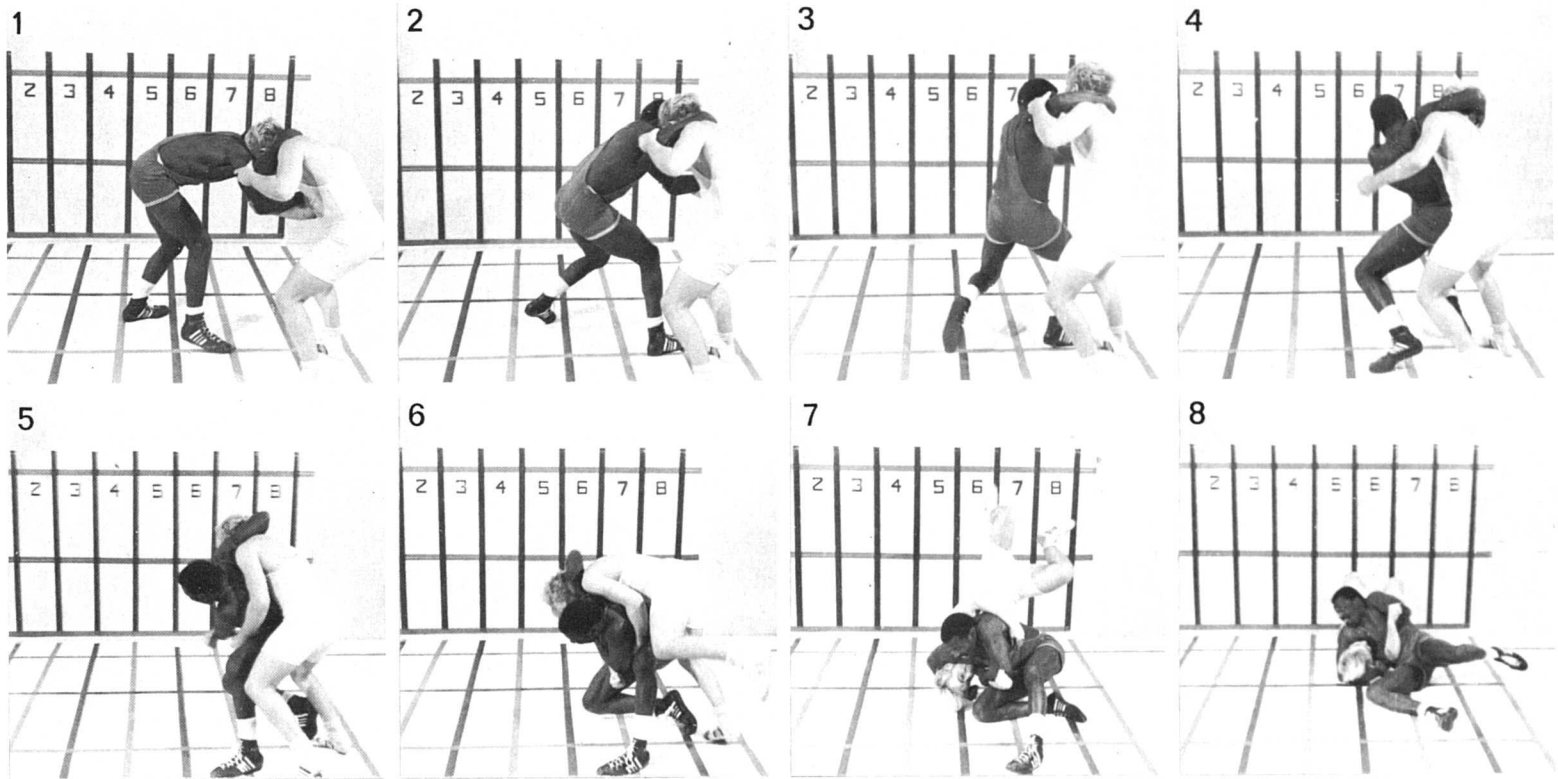
page). Here in Figures 3–4, W reacts by stepping to catch his balance and raises his head. B grabs the head and executes the headlock.



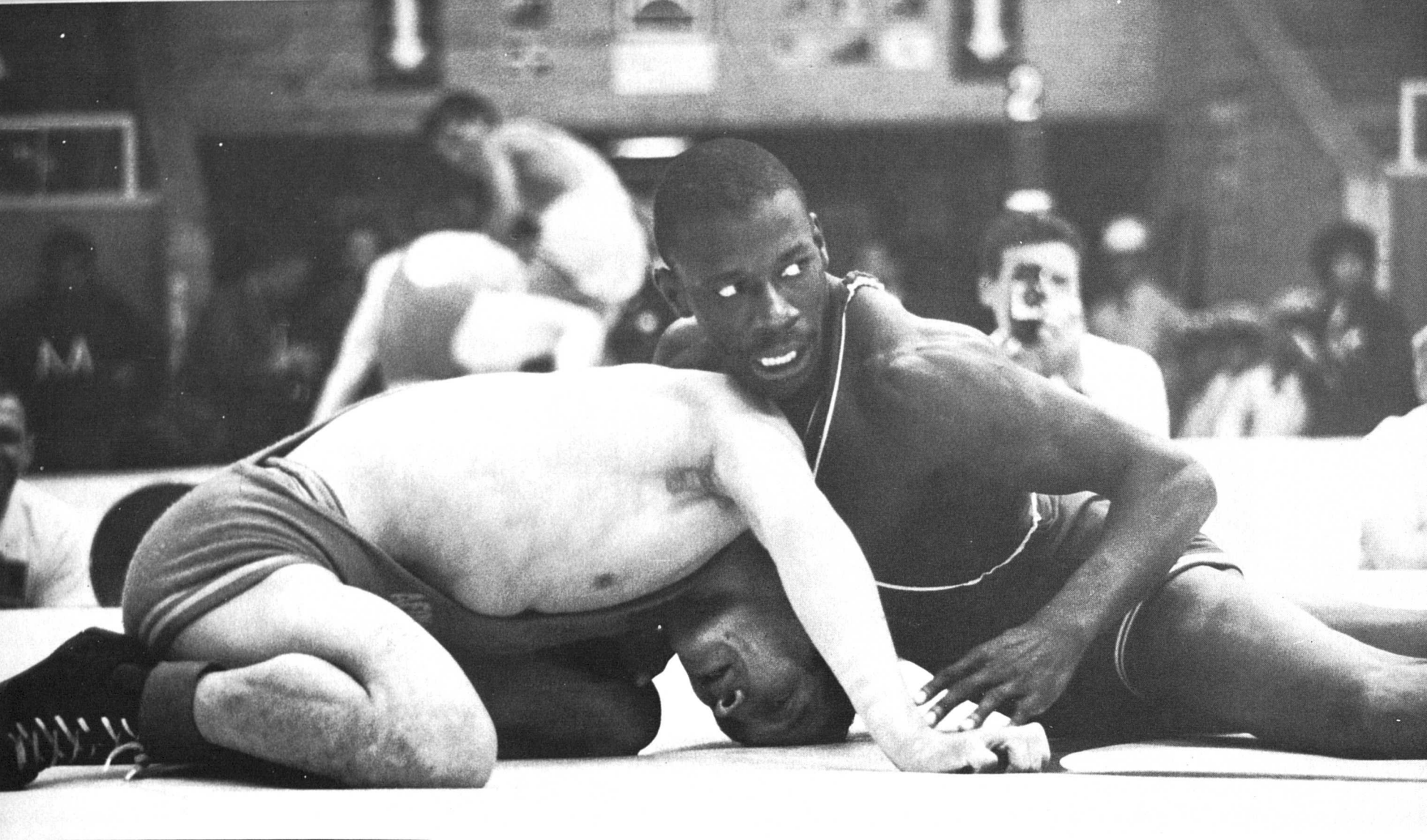
Standing Headlock. A standing headlock is executed by stepping between your opponent's legs and turning your back to him, placing your hips across his body in order to pull his head over your hips.

Figure 1 shows a tie-up for the headlock. In Figure 2, B steps between W's legs. In Figures

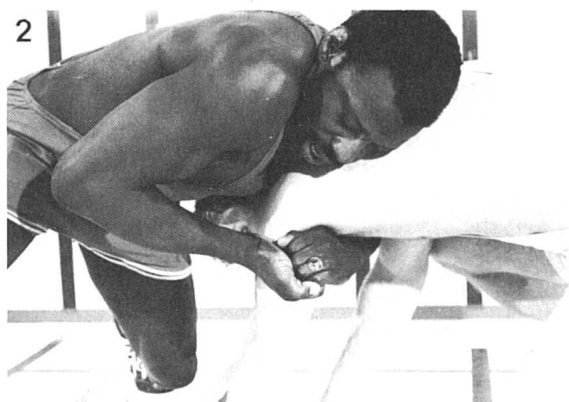
3-4, B pivots his left leg behind his stepping foot. B then turns his back, thrusting his hips across W's body, as seen in Figure 5. He then pulls W's head and pushes with his legs, pulling W over his hips and to the mat, in Figures 6, 7, and 8.



Opposite-side view of the standing headlock.



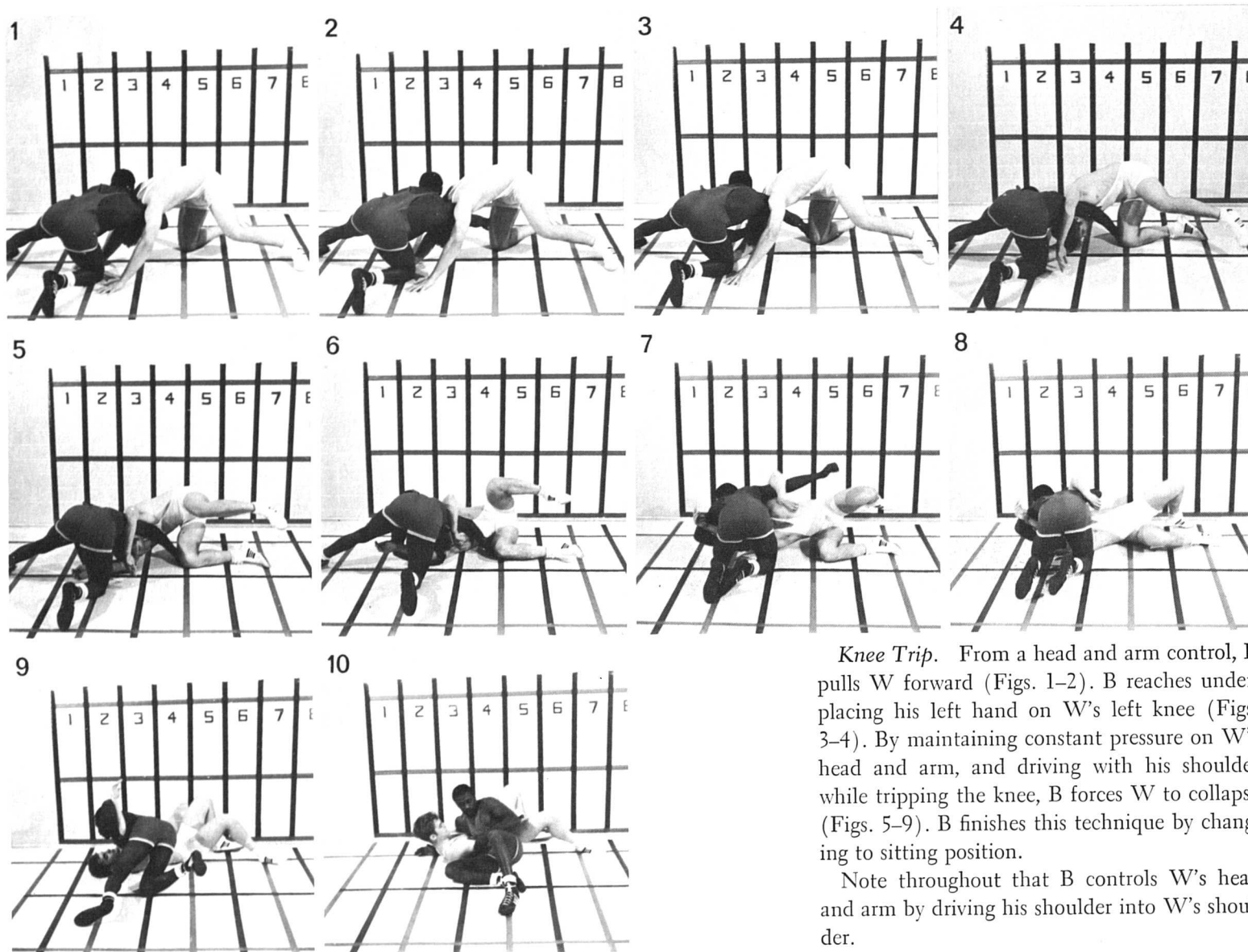
Bob Douglas positions himself for the head and arm control against Mohammed Ebrahimi, of Afghanistan, at the Tokyo Olympics.



HEAD AND ARM CONTROL

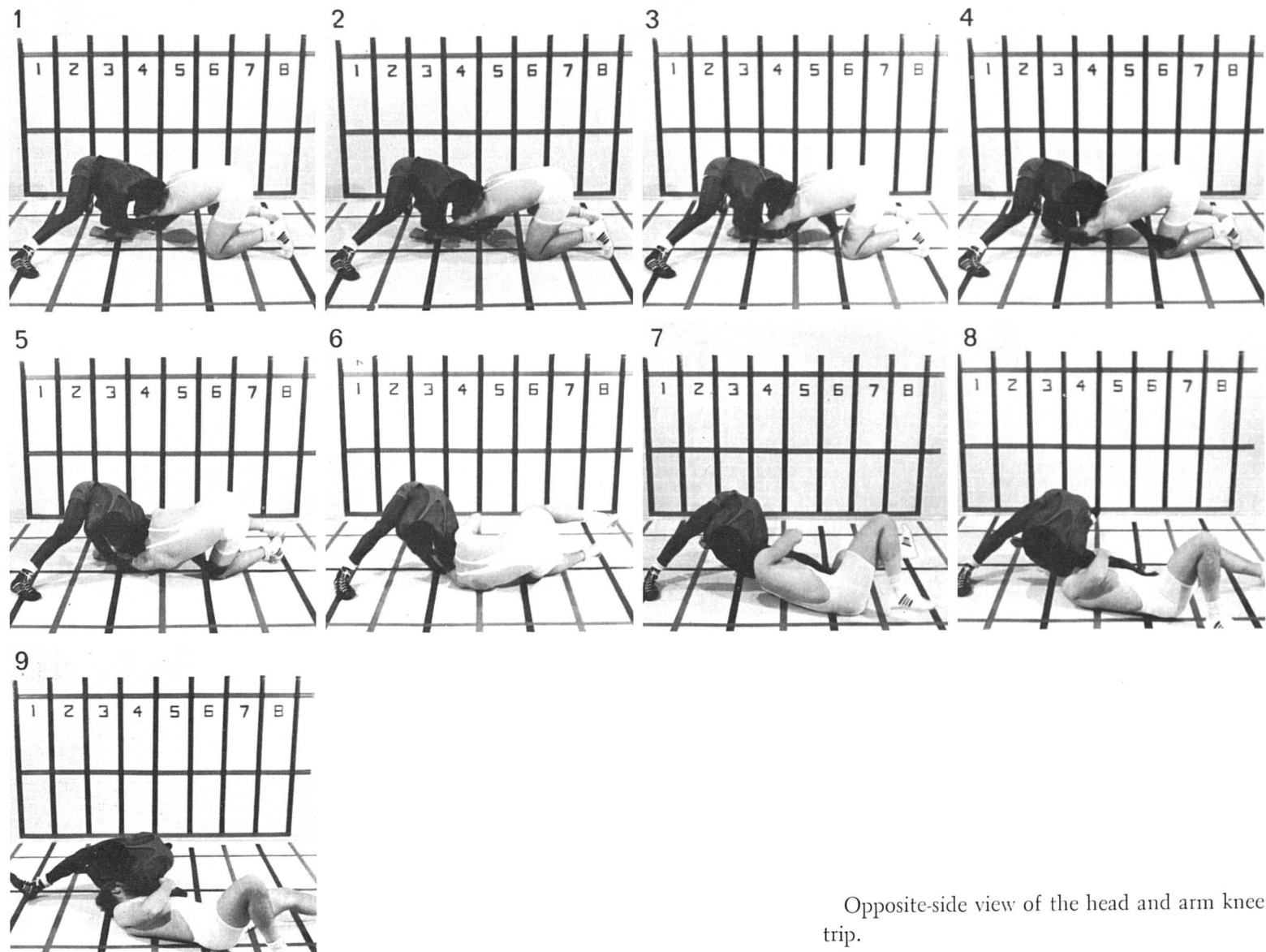
The head and arm tie-up is sometimes called a front headlock. It is often used after countering a fireman's carry on a single leg attempt. Your arms are locked around the head and one arm of your opponent. Your shoulder should be applying pressure to the back of his neck. The trick is to keep his head down and to control the arm. In the grip, the palm of your outside hand should be facing up. It is important to stay off your knees and to keep all your weight resting on your opponent's neck and back.

The techniques in the following picture sequences show the advantages of knowing this hold.

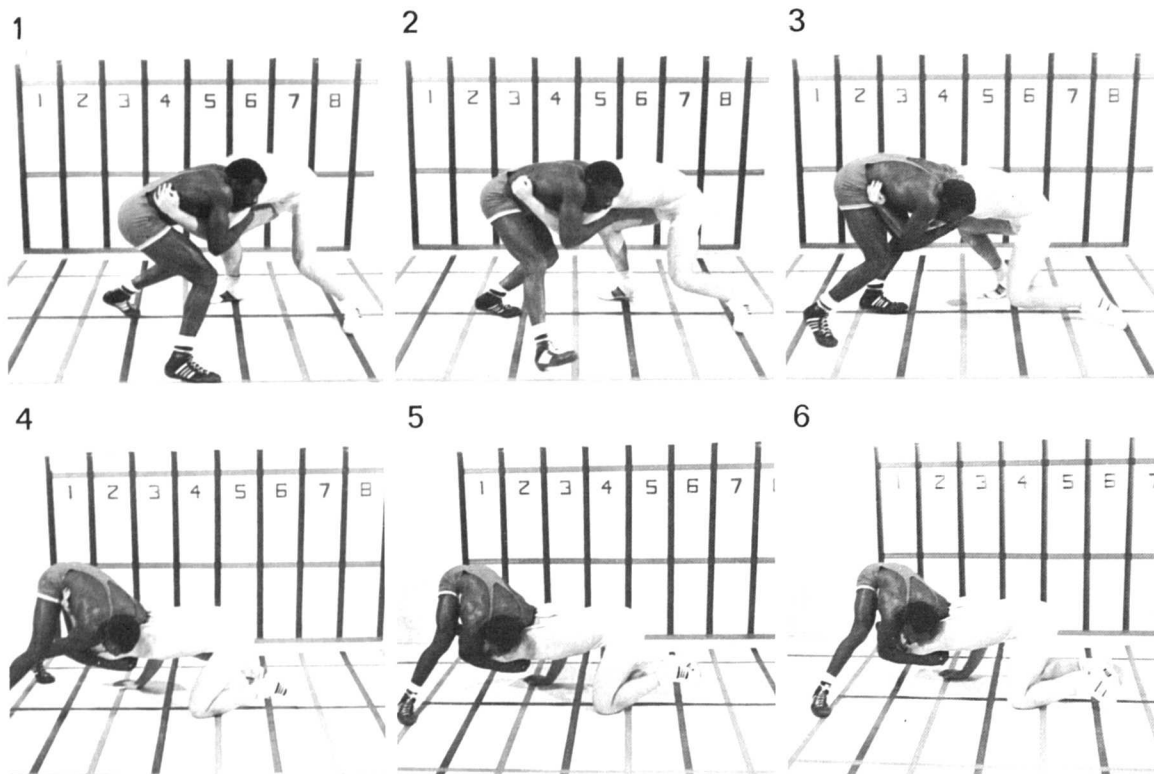


Knee Trip. From a head and arm control, B pulls W forward (Figs. 1–2). B reaches under, placing his left hand on W's left knee (Figs. 3–4). By maintaining constant pressure on W's head and arm, and driving with his shoulder while tripping the knee, B forces W to collapse (Figs. 5–9). B finishes this technique by changing to sitting position.

Note throughout that B controls W's head and arm by driving his shoulder into W's shoulder.

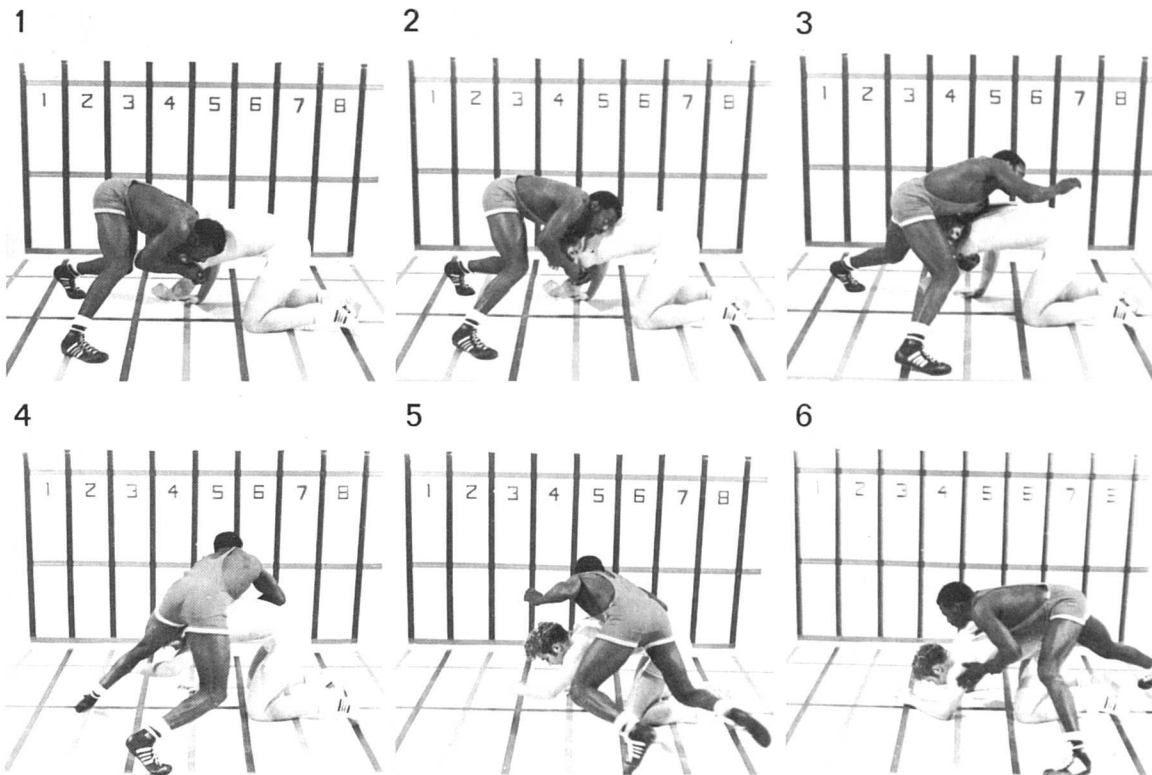


Opposite-side view of the head and arm knee trip.



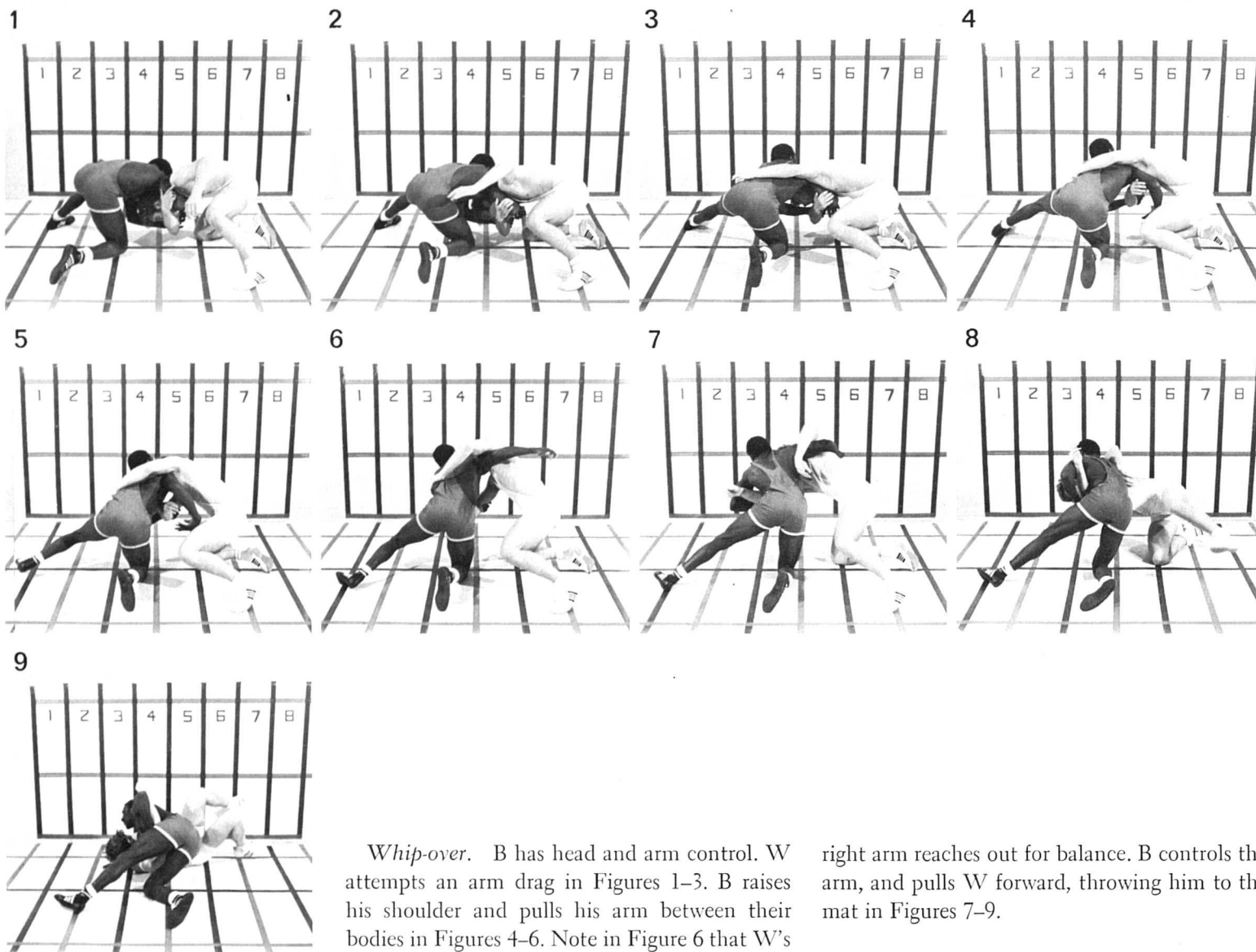
Pull-down. From a standing head and arm control in Figure 1, B starts a backward motion, pulling W's left knee down to the mat,

Figure 4. B applies pressure with his shoulder until both of W's knees are on the mat, Figures 5-6.



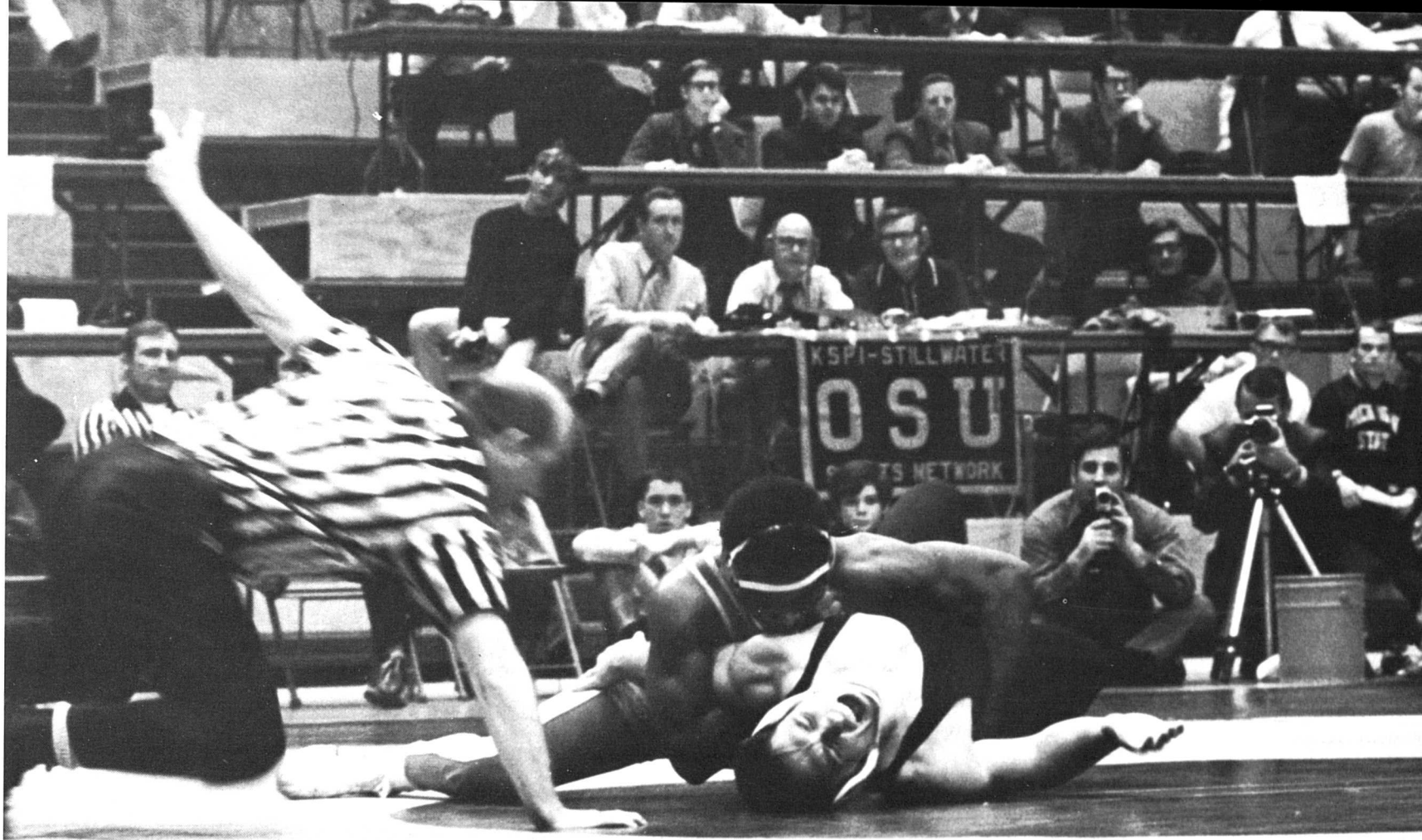
Run-around. From a head and arm control, B applies pressure downward, pulling W's arm across (Figs. 1-2). B then releases his hands and pivots to the side, while still controlling W's arm

and head (Fig. 3). Note how B blocks W's left arm with his right leg (Fig. 4). B then drives across, which places him behind W (Figs. 5-6).

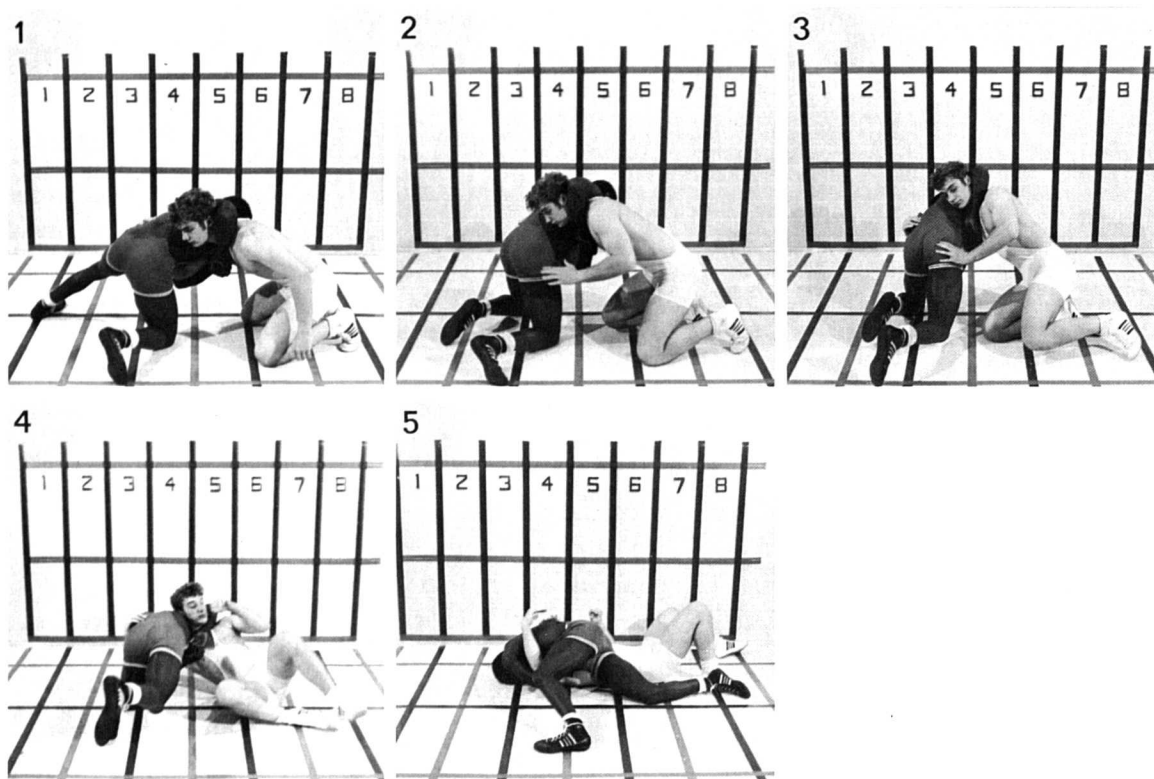


Whip-over. B has head and arm control. W attempts an arm drag in Figures 1–3. B raises his shoulder and pulls his arm between their bodies in Figures 4–6. Note in Figure 6 that W's

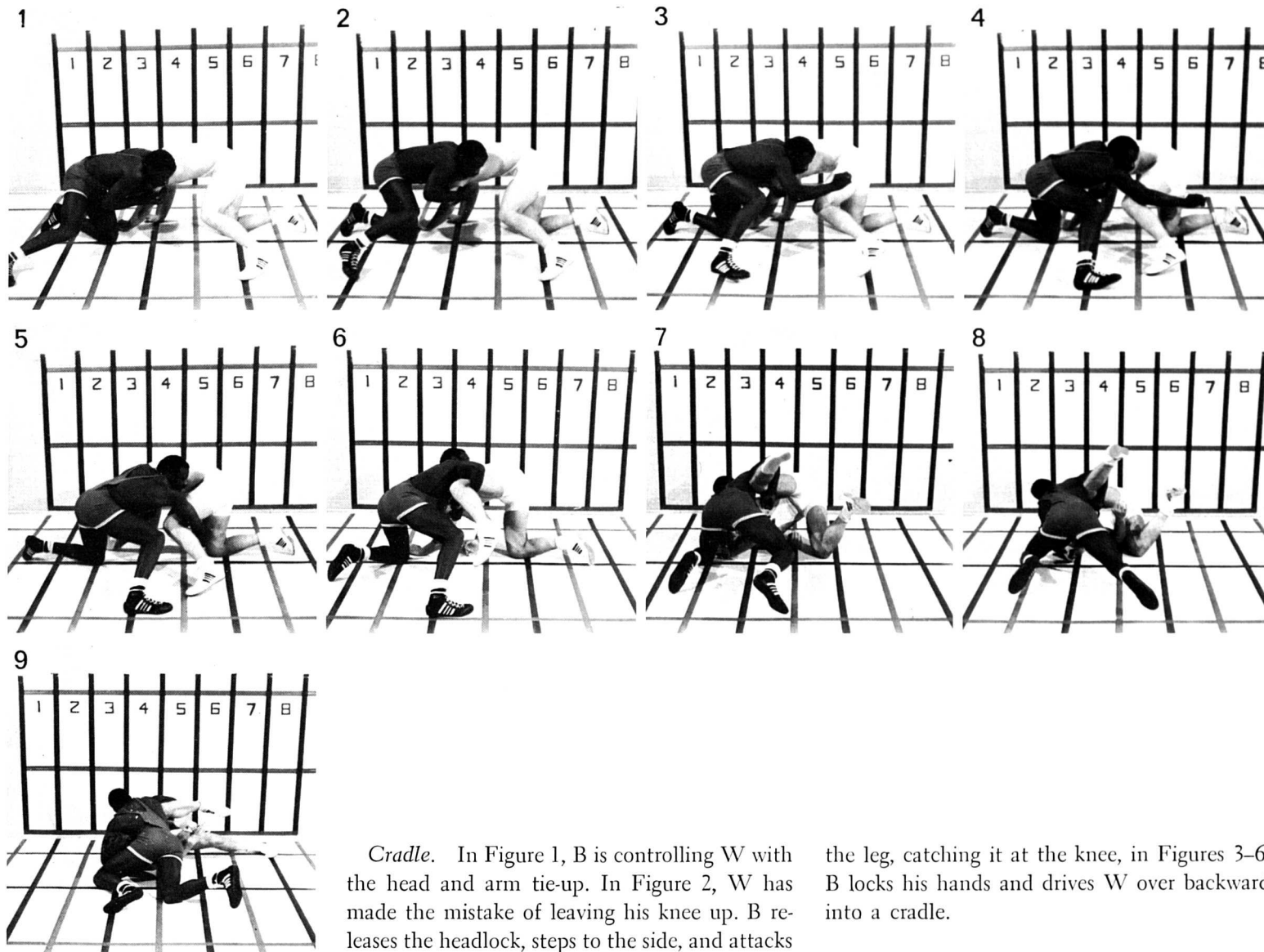
right arm reaches out for balance. B controls the arm, and pulls W forward, throwing him to the mat in Figures 7–9.



Carl Adams, NCAA Champion from Iowa State, scores points after a takedown. In the stands (*right foreground*) are Doug Blubaugh, Olympic Champion, and Greg Johnson, NCAA Champion from Michigan State.

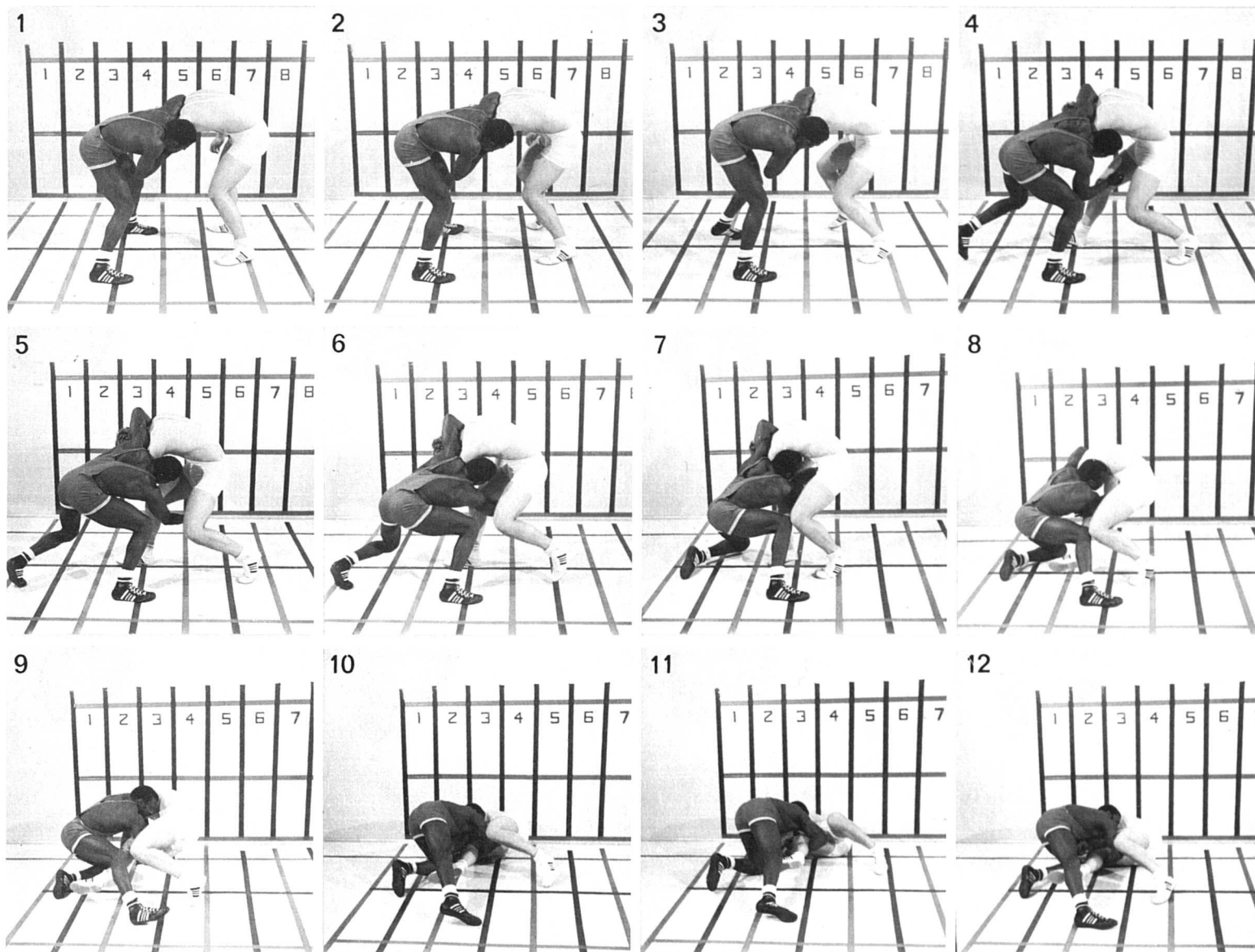


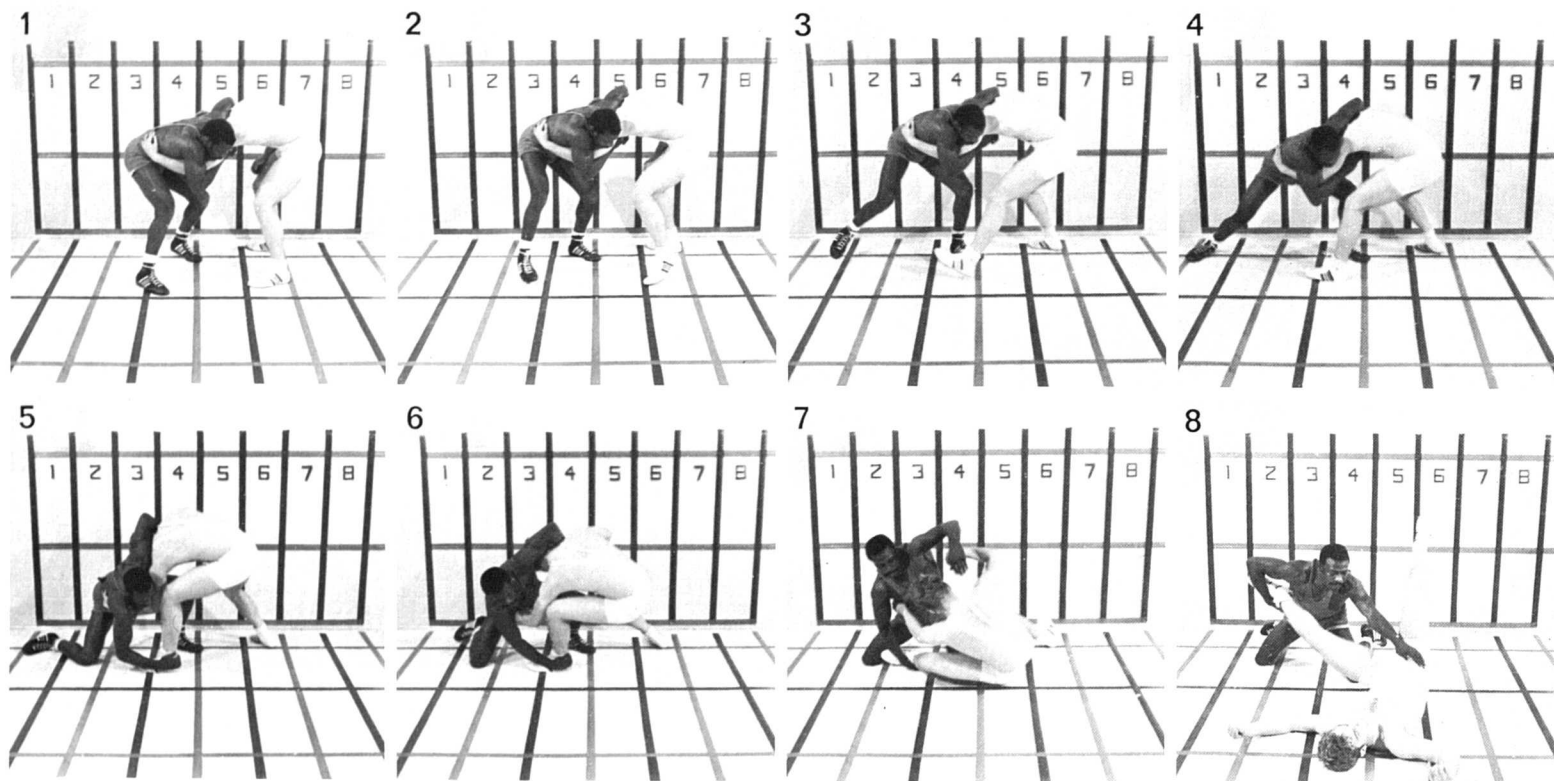
Throw-back (Pop-over). From a head and arm control B allows W to raise his head, as seen in Figure 1. B pulls W's head up, and forces W on his back. Figures 4 and 5 show the finish.



Cradle. In Figure 1, B is controlling W with the head and arm tie-up. In Figure 2, W has made the mistake of leaving his knee up. B releases the headlock, steps to the side, and attacks

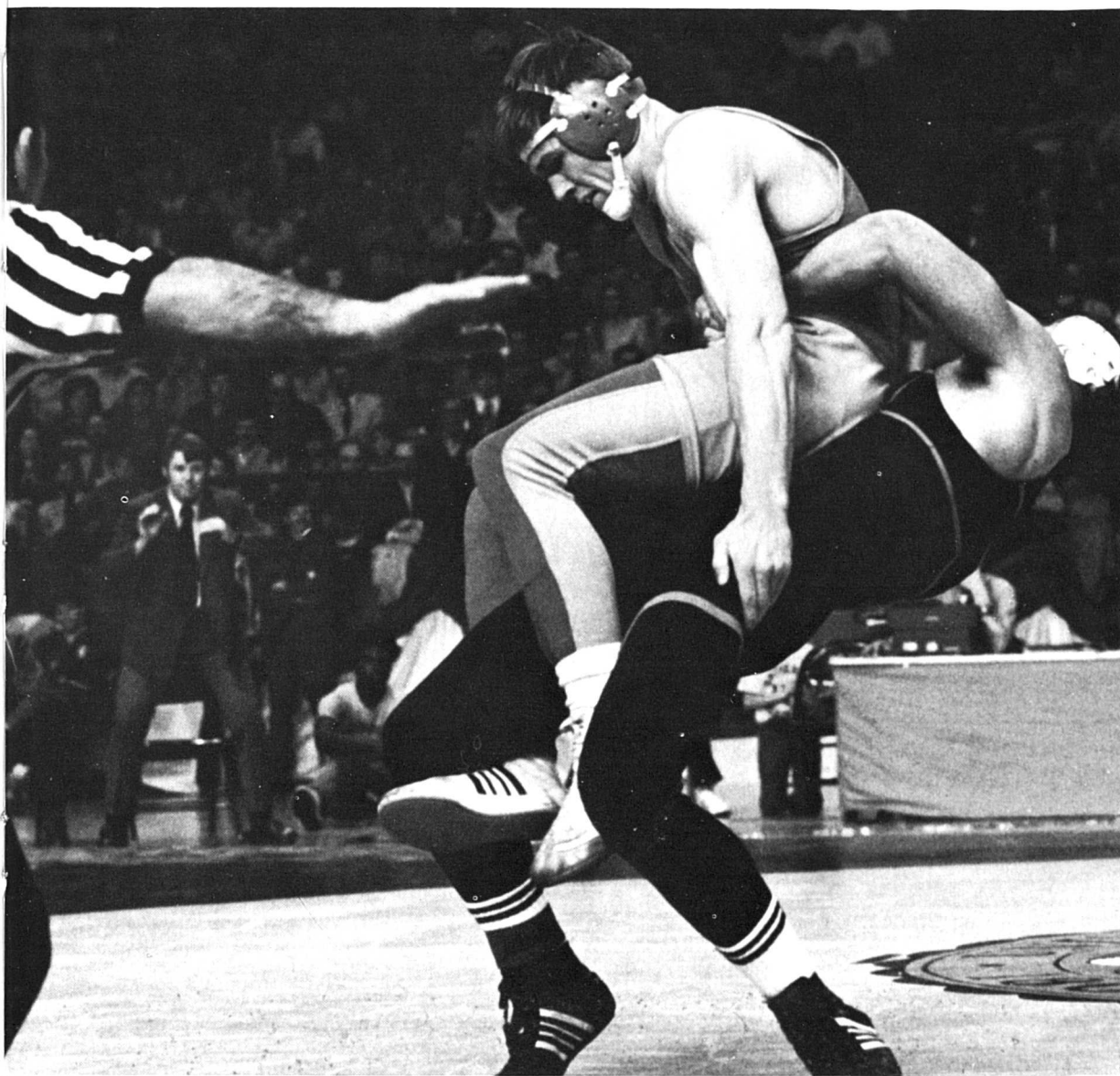
the leg, catching it at the knee, in Figures 3-6. B locks his hands and drives W over backward into a cradle.





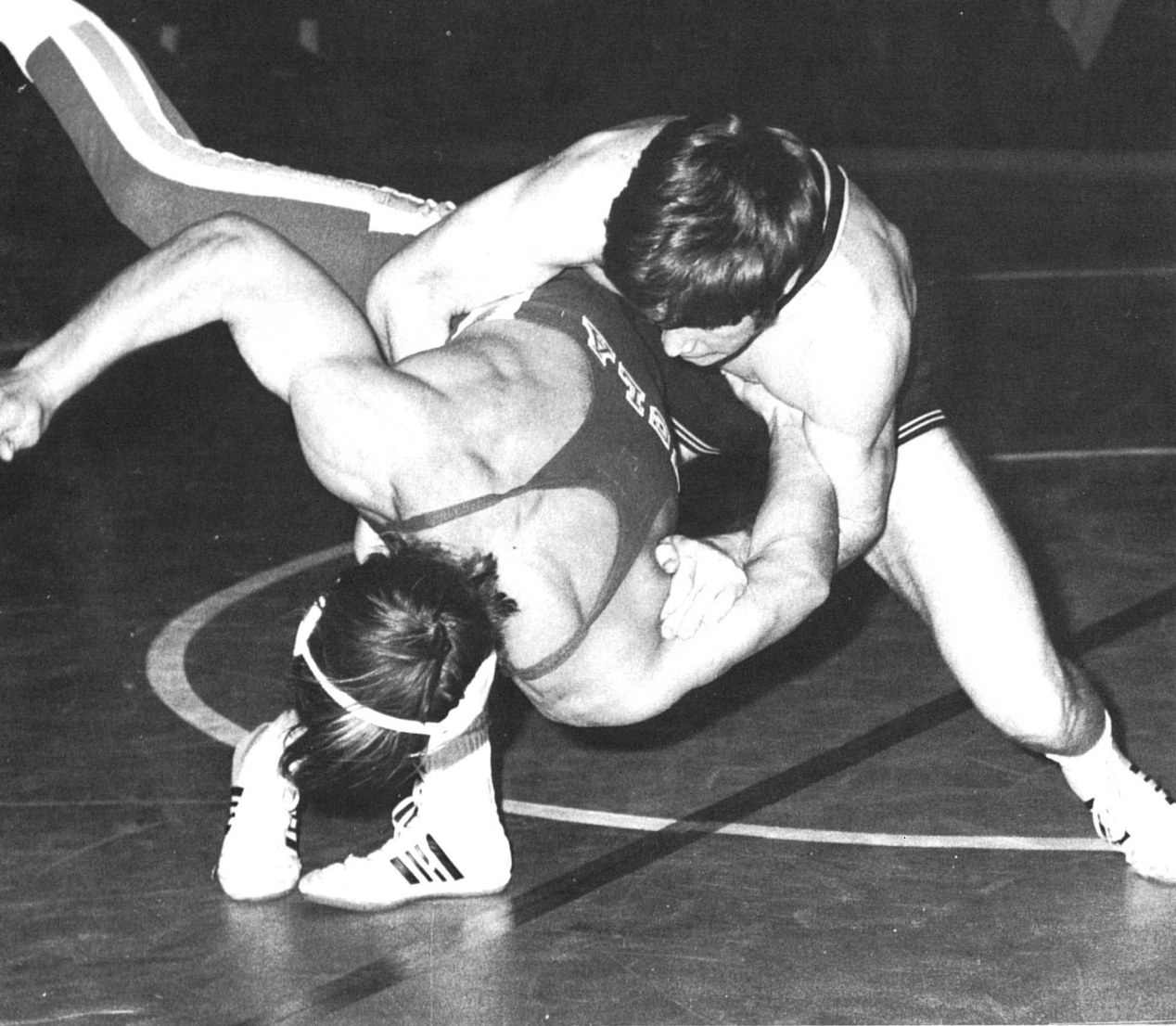
Ankle Pick. In Figure 1, B is controlling W with a head and arm. B starts to move backward in Figures 2 and 3, forcing W to step forward. In Figure 4, B pulls downward on W's head, thus placing W's weight on his stepping foot.

In Figure 5, B releases the headlock while reaching and catching W's ankle. B then pushes W backward with his forearm, as shown in Figures 6, 7, and 8, to complete the takedown.



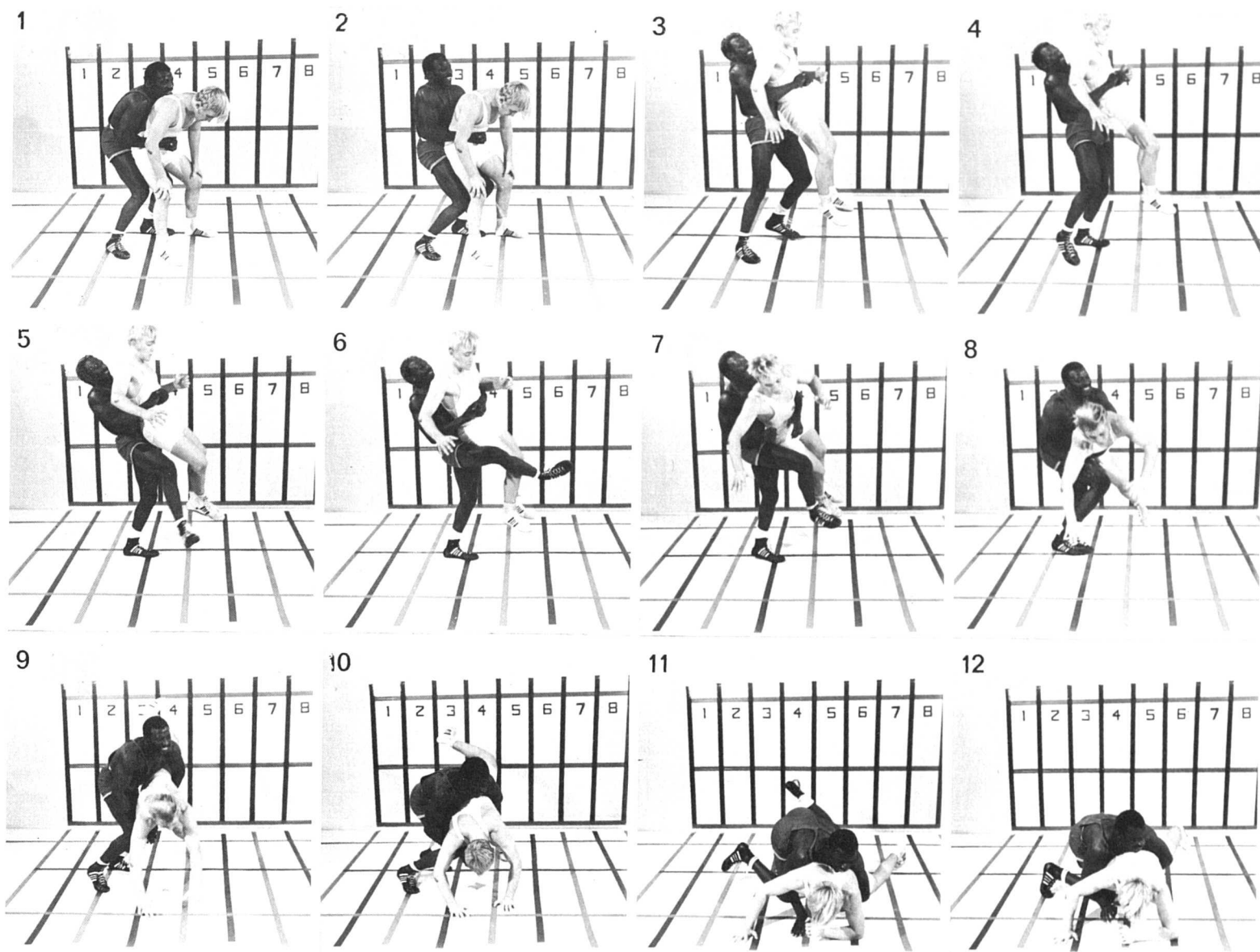
BREAKDOWNS FROM BEHIND

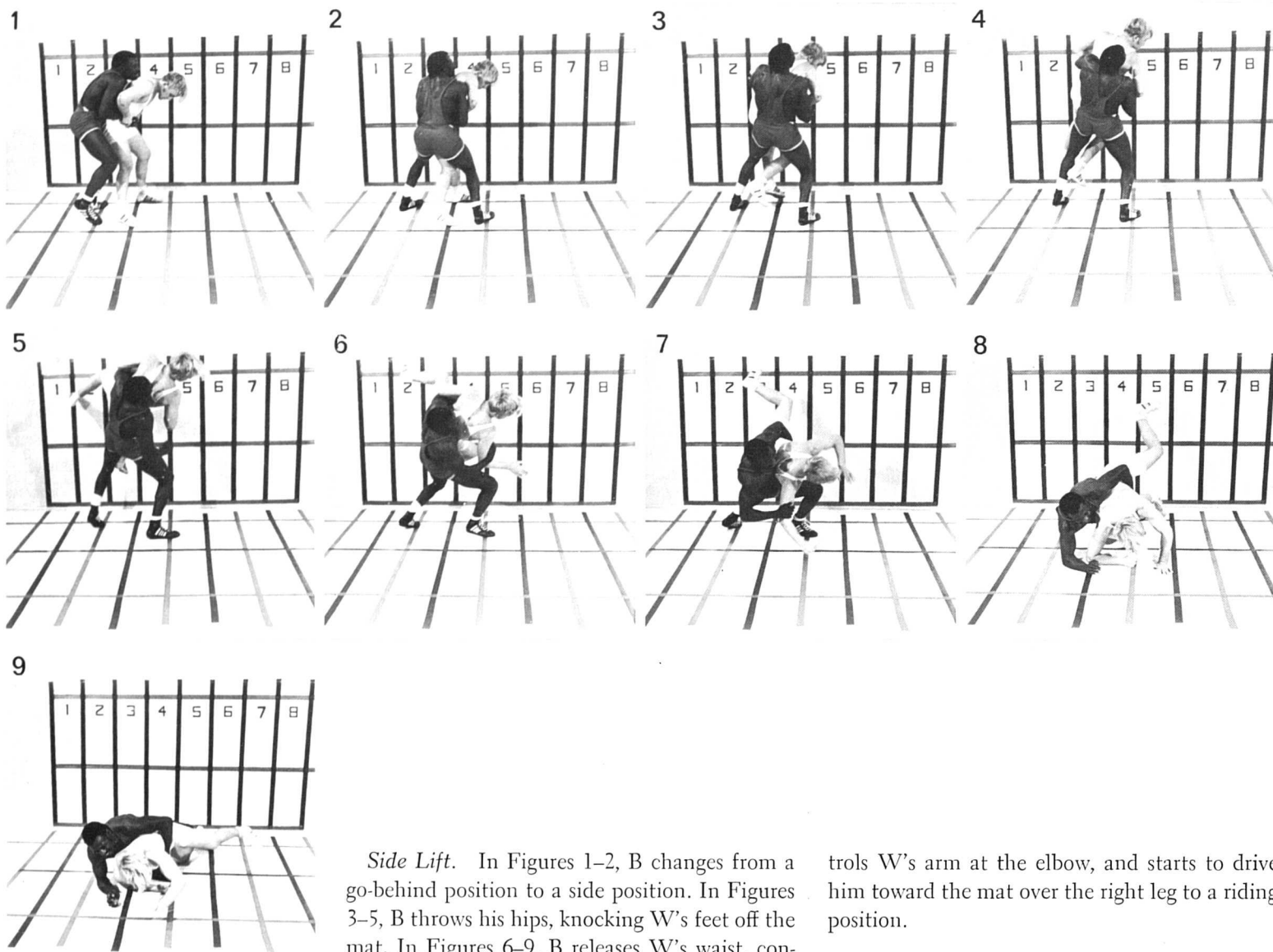
Ben Peterson, Olympic champion, countering a lift on the way to winning his second national collegiate title.



Gene Davis, of the Athletes in Action wrestling team of the Campus Crusade for Christ, completes his takedown with a breakdown.

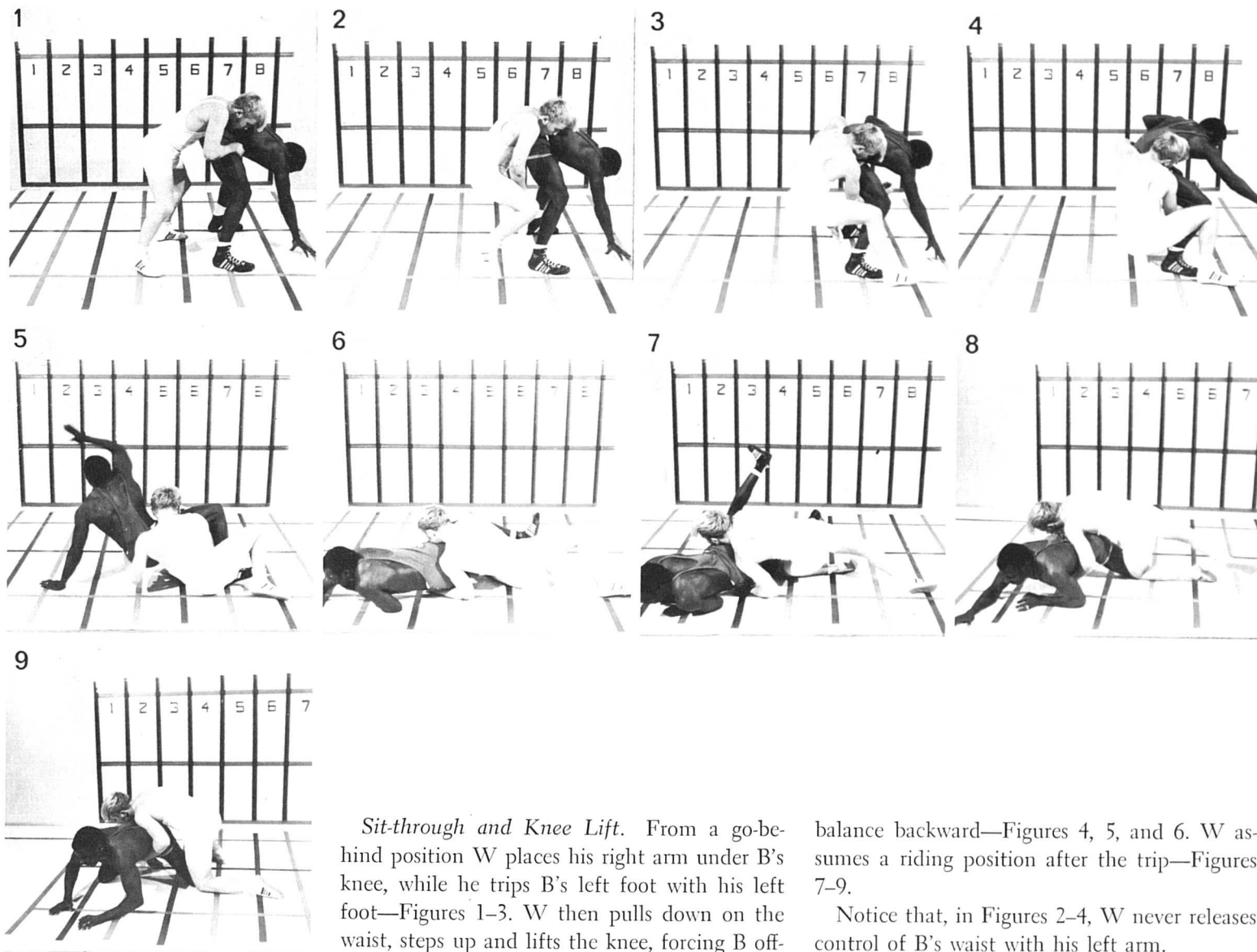
Lift and Sweep. B has gone behind W in Figure 1. In Figures 2-4, B steps up and positions his hips under W in order to lift W off the mat. In Figures 5-6, B steps up with his right leg and sweeps W off-balance by kicking W's legs above the knee. Figures 7-12 show B bringing W to the mat.





Side Lift. In Figures 1–2, B changes from a go-behind position to a side position. In Figures 3–5, B throws his hips, knocking W’s feet off the mat. In Figures 6–9, B releases W’s waist, con-

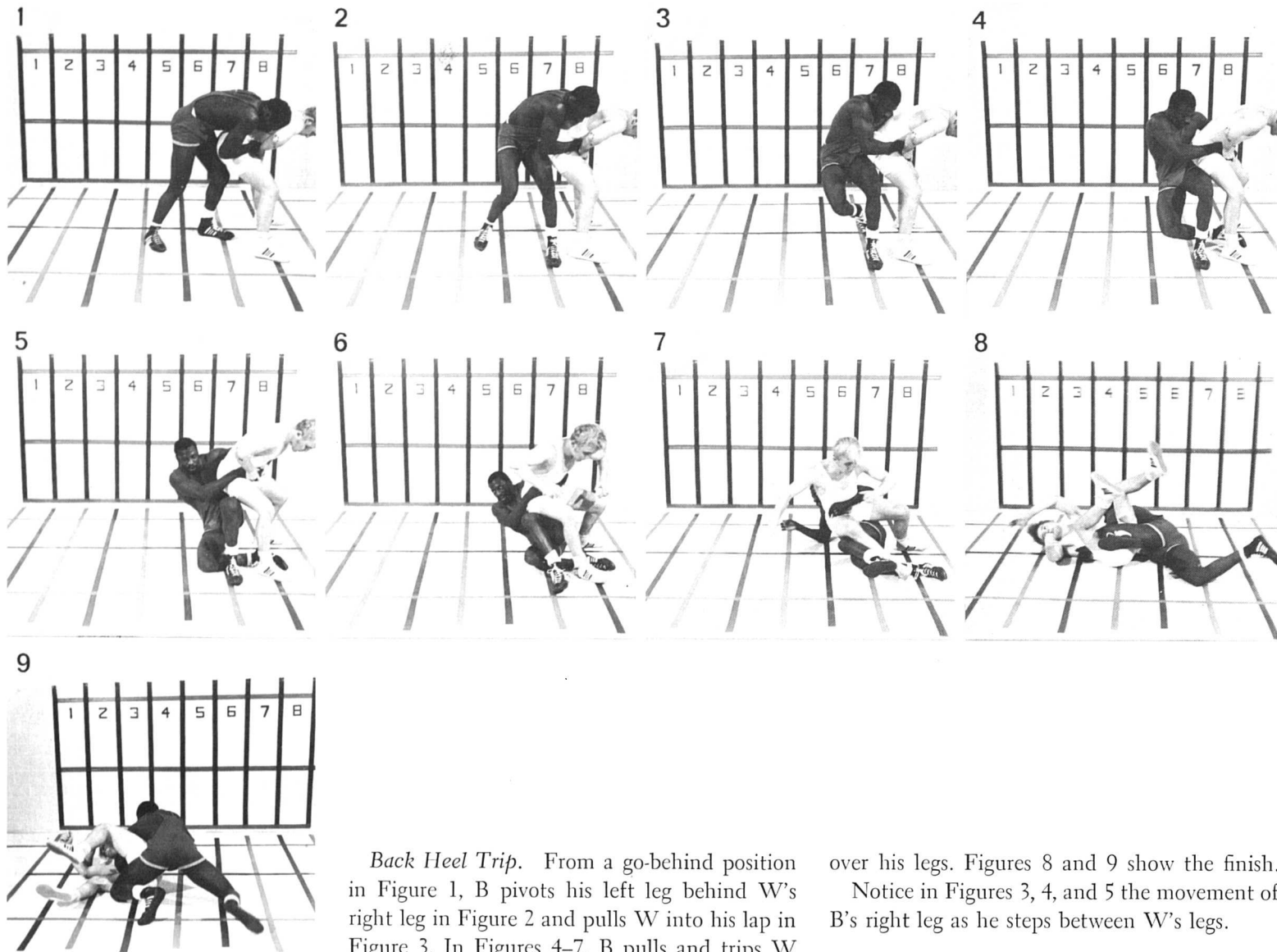
trols W’s arm at the elbow, and starts to drive him toward the mat over the right leg to a riding position.



Sit-through and Knee Lift. From a go-behind position W places his right arm under B's knee, while he trips B's left foot with his left foot—Figures 1–3. W then pulls down on the waist, steps up and lifts the knee, forcing B off-

balance backward—Figures 4, 5, and 6. W assumes a riding position after the trip—Figures 7–9.

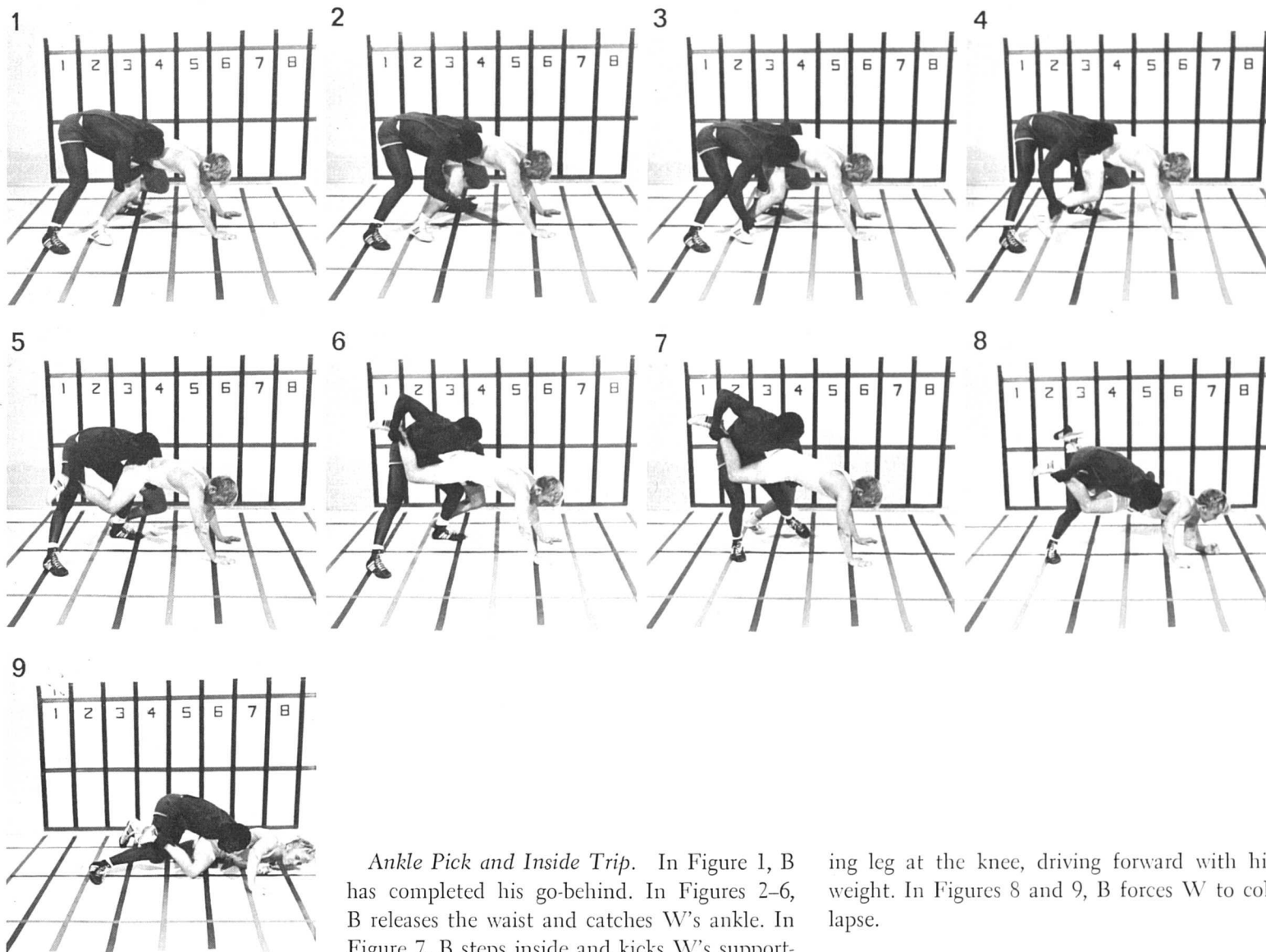
Notice that, in Figures 2–4, W never releases control of B's waist with his left arm.



Back Heel Trip. From a go-behind position in Figure 1, B pivots his left leg behind W's right leg in Figure 2 and pulls W into his lap in Figure 3. In Figures 4-7, B pulls and trips W

over his legs. Figures 8 and 9 show the finish.

Notice in Figures 3, 4, and 5 the movement of B's right leg as he steps between W's legs.

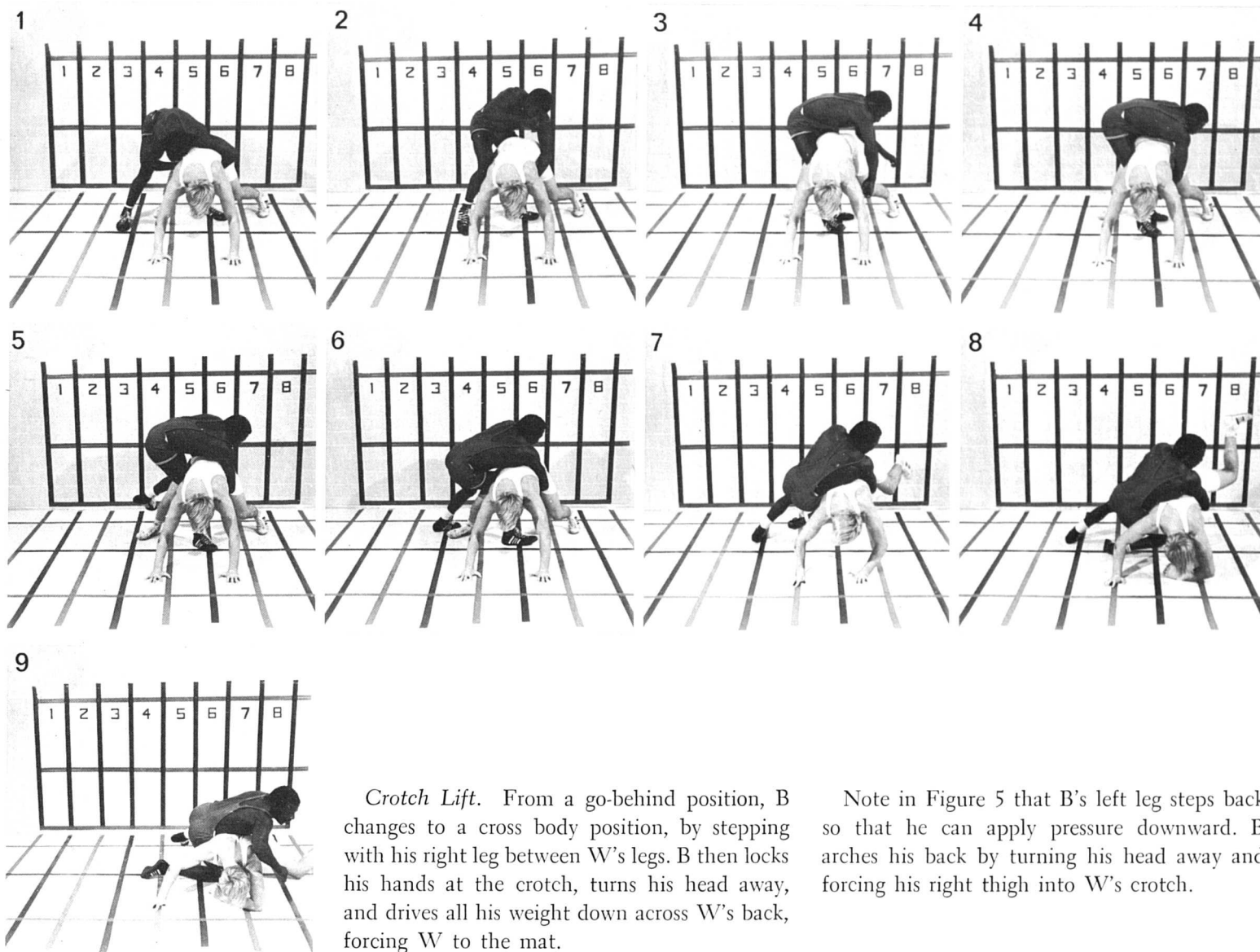


Ankle Pick and Inside Trip. In Figure 1, B has completed his go-behind. In Figures 2–6, B releases the waist and catches W’s ankle. In Figure 7, B steps inside and kicks W’s support-

ing leg at the knee, driving forward with his weight. In Figures 8 and 9, B forces W to collapse.

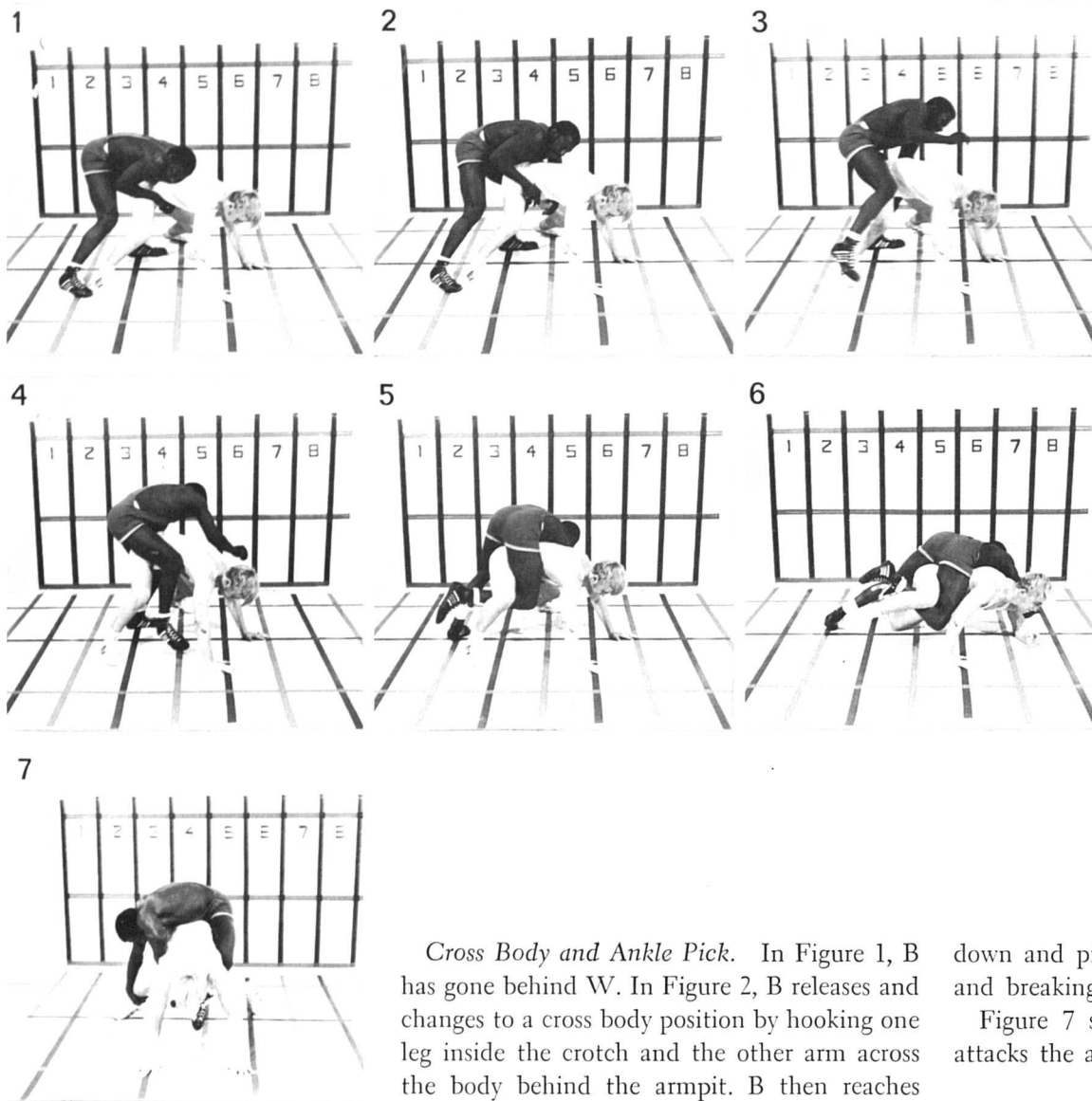


In the “Bedlam Series” between Oklahoma University and Oklahoma State, Brian Rice, who is on top, prepares to break down Tommy Green.



Crotch Lift. From a go-behind position, B changes to a cross body position, by stepping with his right leg between W's legs. B then locks his hands at the crotch, turns his head away, and drives all his weight down across W's back, forcing W to the mat.

Note in Figure 5 that B's left leg steps back so that he can apply pressure downward. B arches his back by turning his head away and forcing his right thigh into W's crotch.



Cross Body and Ankle Pick. In Figure 1, B has gone behind W. In Figure 2, B releases and changes to a cross body position by hooking one leg inside the crotch and the other arm across the body behind the armpit. B then reaches

down and picks the ankle up, driving forward and breaking W to the mat, in Figures 3–6.

Figure 7 shows from another angle how B attacks the ankle.

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